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Vol. 1: no. 1679 of 2000 copies.
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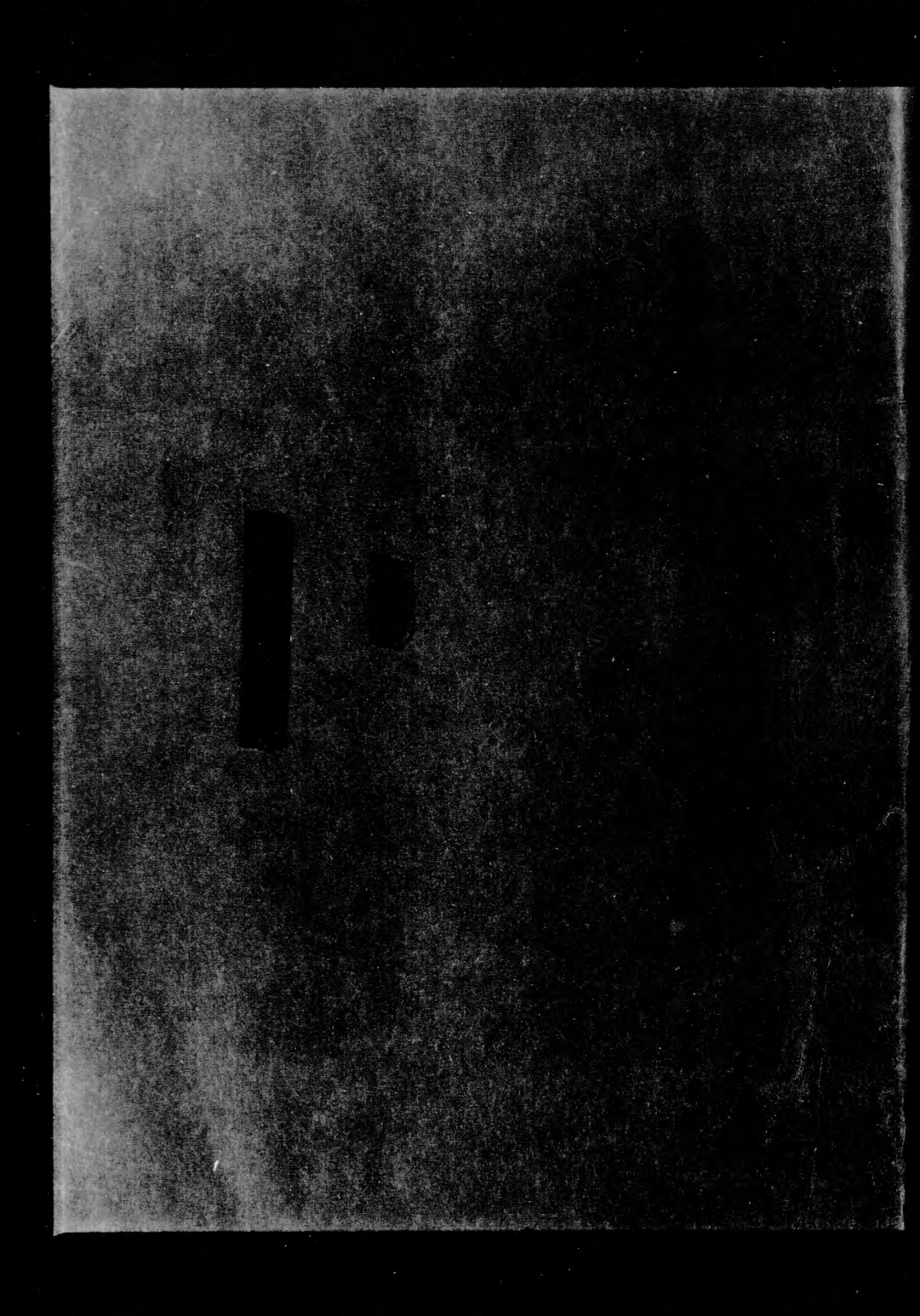

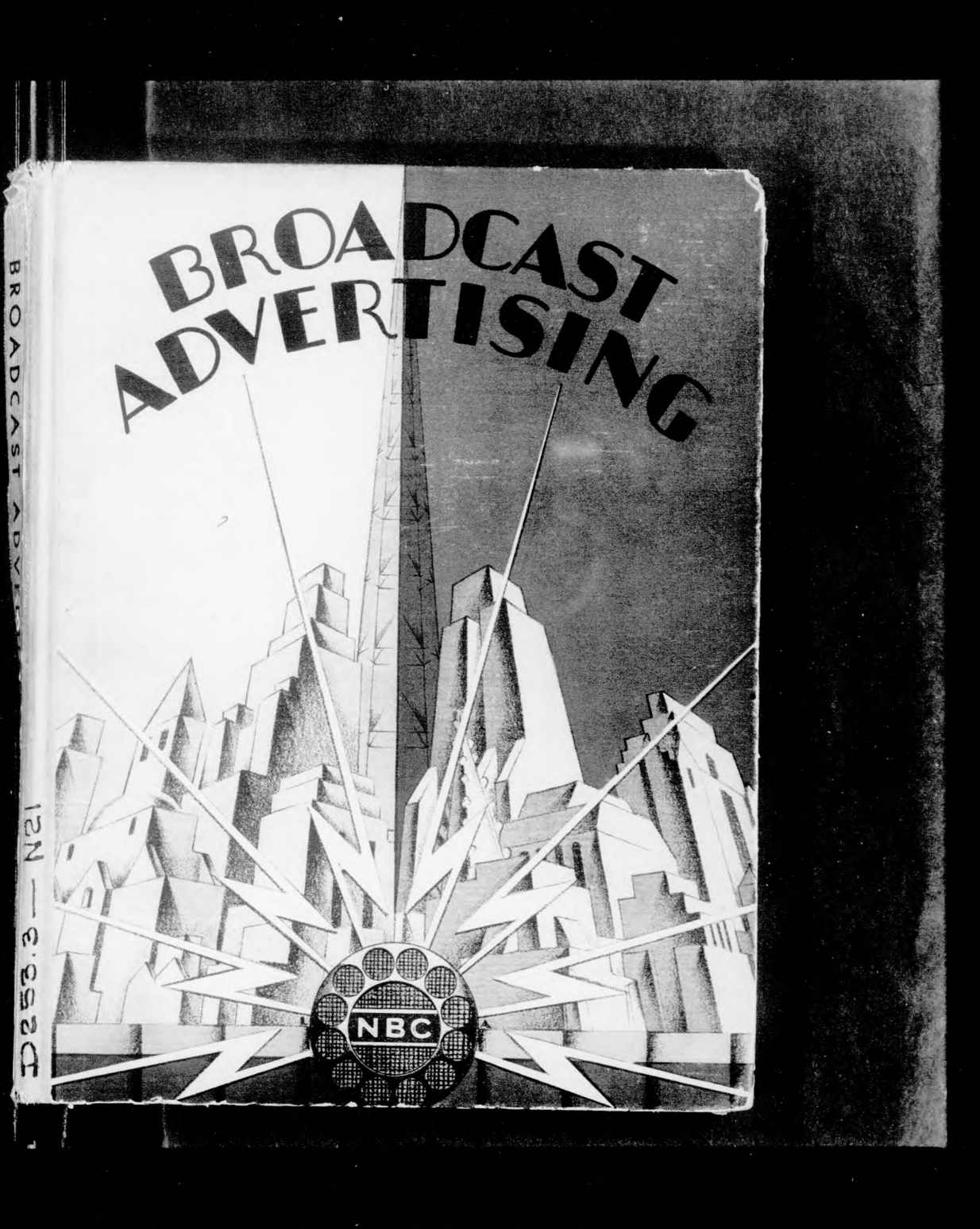
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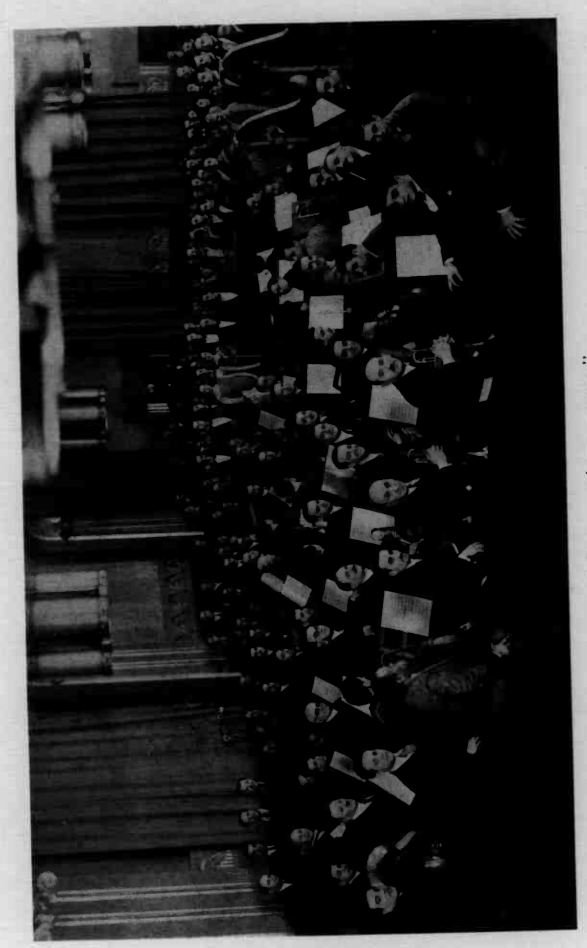


TYPICAL SCENE AT "BROADCAST HEADQUARTERS" IN THE NBC BUILDING, 711 FIFTH AVENUE, NEW YORK

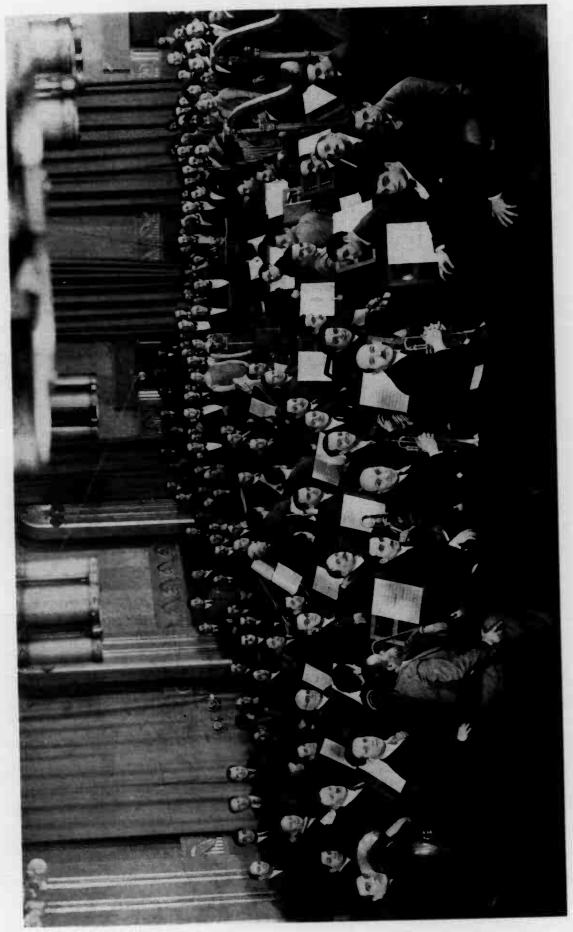
"A BROADCAST ADVERTISEMENT"

BROADCAST ADVERTISING

A STUDY OF THE
RADIO MEDIUM—THE FOURTH DIMENSION
OF ADVERTISING

VOLUME ONE

NATIONAL BROADCASTING COMPANY, INC.
711 FIFTH AVENUE, NEW YORK



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FOREWORD

BROADCAST ADVERTISING is that comparatively new medium through which advertisers may "reach the ear" of the buying public. Whatever the object of an advertising campaign, the broadcasting medium can contribute much to its success.

Broadcast Advertising is a medium that grows while we contemplate it. It outgrows the very premises upon which we theorize and reason about it. And so we must grow with it, if we wish to understand it clearly and avail ourselves of the rich opportunities it affords us.

If its history is given, its growth traced, its present functioning explained, and its possible and probable future indicated, a sound foundation for consideration of this medium can be constructed.

This book, then, is as brief as it can be; as exhaustive as it must be. Its function is not to sell Broadcast Advertising but to explain it; to give its story. The National Broadcasting Company, as the pioneer in the field, here presents as dispassionate a survey of Broadcast Advertising as can be given in a book of this nature.

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INTRODUCTION

RADIO—THE MODERN STENTOR

THE Romans were perhaps the first people recorded in History to devise a satisfactory system of mass communication or "broadcasting" whereby the thoughts and the very words of their thinkers might be known to the people. Their transmitting "medium" was a professional announcer, or Stentor, "with lungs like bellows and the voice of a foghorn." But the human voice, no matter what its power, could not cope with advancing civilization and the subsequent widening of national boundaries.

Some means of mass communication had to be devised that would reach the people, no matter how remote from the presence of the thinkers and leaders. It was only natural then that the sign language technique of remote times should reappear in the refined form of the printed word. But this was mass communication by proxy—cold and impersonal. The printed word, being preserved rather than living thought, lacked the spontaneity of the earlier stentor system of the Romans.

Today, the very words, the very voice, the very personality, if you please, of thinking men can be passed on to vast audiences by means of the electric public address system. And going a step farther, the words and voice and personality may be carried to listeners in their homes, thus making the audience of radio—the modern "stentor"—one of unlimited proportions.

All of which provides the proper setting for consideration of this thing called "Radio Broadcasting." Here is an art, new in detail, but old in principle—a reversion to the spoken word and the direct appeal of the prehistoric days of tribal campfire. Once more we have the spokesman, delivering his own words by means of his own voice. We are back to direct word-of-mouth contact, which civilization lost while substituting more complex, yet actually less effective means.

PART I

BROADCAST ADVERTISING
THE MEDIUM

THE EARLY DEVELOPMENT OF RADIO BROADCASTING

AS early as 1905, investigators were experimenting with the crude electric arc and cruder microphone in an attempt to transmit the spoken word through the ether. As imaginative as these men were, probably none of them conceived of the tremendous industry which was to grow from their laboratory toys and scientific curiosities.

Finally came the modern version of "Aladdin's Lamp"—the practical vacuum tube, a device capable of performing all manner of remarkable electric functions. Soon the vacuum tube found real work to do in radiotelephony, replacing the sputtering electric arc as a means of generating waves of continuous amplitude for carrying voice-molded oscillations.

By 1915 radio had been developed to the point where successful communication was established between United States and France and between United States and Hawaii.

The World War extended the practical development of the radio telephone and in the days following the war the Westinghouse Electric and Manufacturing Company undertook a series of experiments with radiotelephone transmission.

Amateurs—then a mere handful of young men engaged in dot-and-dash communication among themselves—were invited to listen in. Their curiosity aroused, various members of their families also listened in. And so Radio Broadcasting was born.

The pioneer broadcasting station became known as Westinghouse Station KDKA, located at East Pittsburgh. Programs on a schedule basis were soon placed on the air, but widespread public interest was not

WJZ'S FIRST STUDIO AT NEWARK, N. J., 1921

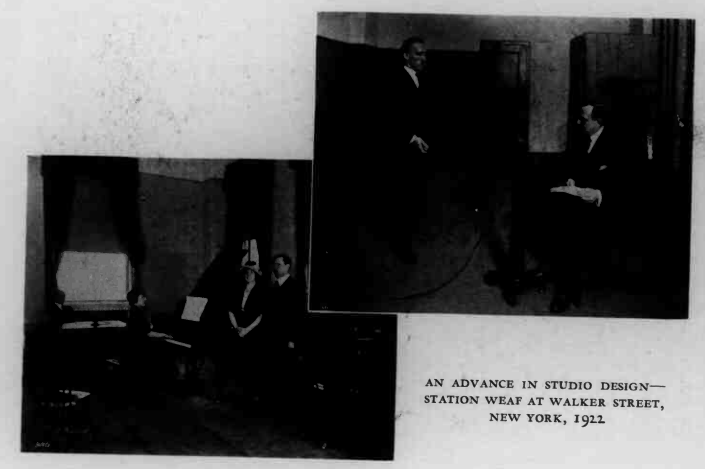
THE SHANNON QUARTETTE AT THE MICROPHONE OF WJZ, 1921

aroused until 1920, when returns were reported on the election of President Harding.

In 1921 the Westinghouse organization opened an experimental station at Newark, New Jersey. A small building was erected on the roof of a large factory building for the purpose of housing a 500 watt transmitter. An erstwhile cloakroom, draped with a few odds and ends, including old rugs and furnished with nondescript chairs, tables, a rented piano and a phonograph became the studio. Thus WJZ was born, ready to follow the steps of KDKA.

In July, 1922, a year later, The American Telephone & Telegraph Company, anxious to study the possibilities of radio as a means of communication, inaugurated station WEAF in New York City and presented the first of a never-ending flow of programs which have since made WEAF internationally famous.

Broadcasting was an experiment that became an institution. It seemed



AN ADVANCE IN STUDIO DESIGN—STATION WEAF AT WALKER STREET, NEW YORK, 1922

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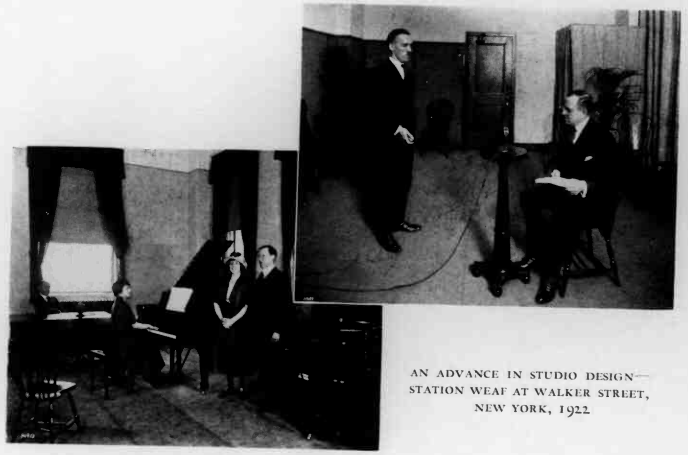


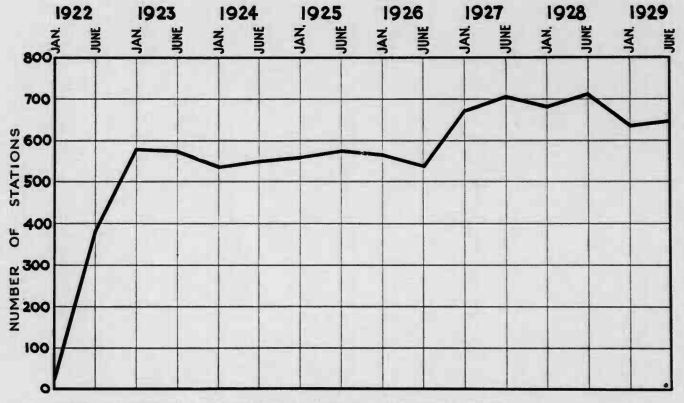
AN ADVANCE IN STUDIO DESIGN—STATION WEAF AT WALKER STREET, NEW YORK, 1922

to be everybody's business. It was as though civilization had been waiting for a return to first principles not only for keeping in touch with the leaders of the nation but also for the purposes of entertainment. Here at last was a means of combining hundreds of thousands, even millions of listeners into one great audience. The modern stentor had arisen out of the past, but with the brain of a thousand geniuses and a voice that carried around the world.

HOW RADIO BECAME AN ADVERTISING MEDIUM

THE rapid growth of broadcasting is so well-known and so recent that lengthy reiteration is unnecessary. It is sufficient to point out that there came a time when it was realized that broadcasting could not continue indefinitely as an experiment; it could not remain a scientific "Topsy." Having found a definite place in everyday life, it had to answer some scheme of law and order. It had to assume a permanent, practical, stabilized form as a guarantee of its future.

No sooner had the first few big stations been opened than broadcasting stations began to spring up like mushrooms all over the country. They were operated by newspapers, commercial houses, schools, state bureaus, and other organizations anxious to use this new medium of keeping their names before the public. At one time there were 722 such stations in the



SHOWING GROWTH IN THE NUMBER OF BROADCASTING STATIONS IN THE UNITED STATES FROM JANUARY, 1922

United States. Prior to the formation of WEAF, in New York City alone 210 requests for transmitter equipment were made to the Western Electric Company.

Soon these broadcasters were to know the high cost of broadcasting, for as yet no *practical* solution of the economics of broadcasting had been found. The advertising derived from owning a broadcasting station by no means repaid the operator of a station for the really tremendous outlay of money that broadcasting entailed.

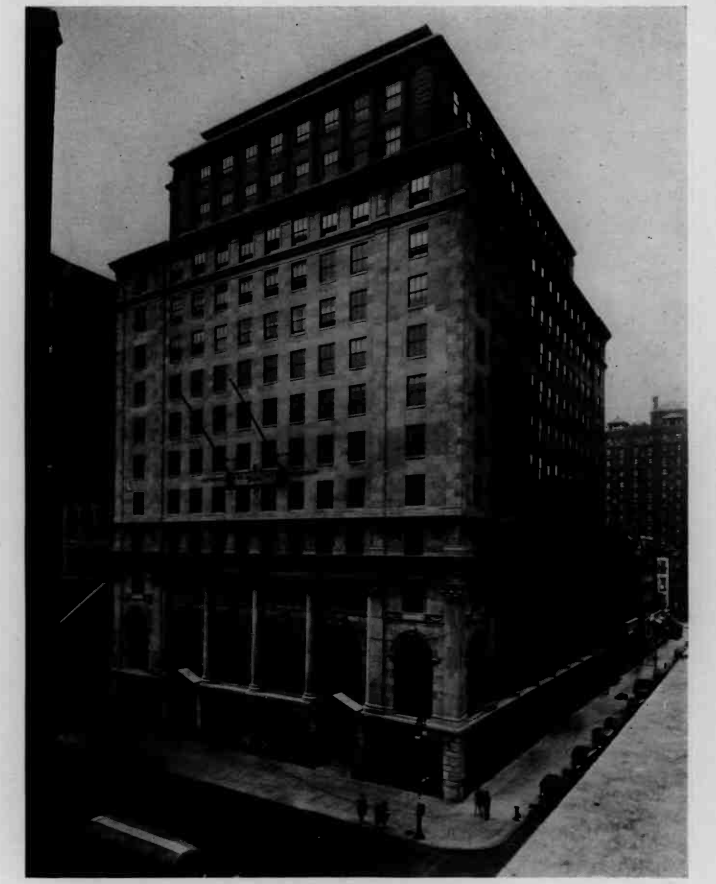
Realizing this fact, perhaps more fully than most of the applicants, officials of the A. T. & T. said in effect:

> "We wonder if you realize how much it costs to operate a Broadcasting Station. After all, you desire to advertise your organization. Why not share some of our broadcasting time? Why not buy a period from us and sponsor a program of entertainment from Station WEAF?"

Thus Broadcast Advertising in its earliest form grew from the desire of commercial organizations to operate Broadcasting stations.

At first the Radio Listener was more interested in trying to receive stations at great distances, the quality of the Broadcast Program being of secondary importance in his estimation. But this was only a passing phase and the members of the Radio Audience were becoming discriminating. They began to insist on a higher grade of entertainment. The amateur talent of the earlier days of broadcasting had to make way for professional talent. Stations in smaller centers which began with an apparently ample supply of available program material in their community had exhausted their program resources. Caught between the high cost of broadcasting and the necessity of paying for talent, many of those who originally took licenses to operate stations dropped by the wayside. Within about one year, the number of stations throughout the country had been drastically reduced.

Other nations, following us in the matter of inaugurating broadcast-



"BROADCASTING HEADQUARTERS" TODAY, THE NATIONAL BROADCASTING COMPANY BUILDING, 711 FIFTH AVENUE, NEW YORK

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"BROADCASTING HEADQUARTERS" TODAY, THE NATIONAL BROADCASTING COMPANY BUILDING, 711 FIFTH AVENUE, NEW YORK

ing service, had turned to the taxing of receiving sets as a solution to the economic problem. Listeners in many countries were made to pay the bill and they continue to do so today with very satisfactory results for listener and broadcaster. The application of a receiver tax had never been seriously considered in this country, due to the fact that government subsidy of private enterprise has always been discouraged in the United States. And so the economics of American broadcasting remained a grave problem, one which had to be solved by those most interested in the industry as a whole.

With broadcasters still operating on virtually an experimental basis, with a growing scarcity of good program material in the small centers, with an audience of increasing discrimination, with the economic burden growing to crushing proportions, and with an even further shrinkage in broadcast forces practically a foregone conclusion, something had to be done—and done quickly.

No single organization which did not involve the great radio manufacturing firms themselves with their technical as well as financial resources, could hope to accomplish the full development of broadcasting. With their commercial interests at stake, together with their obligations to a public that had invested capital and confidence in the permanence of Radio Broadcasting, the General Electric Company, the Westinghouse Electric & Manufacturing Company, and the Radio Corporation of America joined in the formation of a company whose function would be to provide for the Radio Audience the best programs available.

So, on November 1, 1926, the National Broadcasting Company was formed, and began its early career with the outright purchase of station WEAF from the American Telephone & Telegraph Company. WEAF was then the "key station" of a group of scattered stations, known at that time as the "Red Network," utilizing approximately 3600 circuit miles of special telephone lines. Shortly after the formation of the National Broadcasting Company, the management of station WJZ in New York, and

WRC in Washington, D. C., was turned over to the new organization by the Radio Corporation of America, and with a number of other stations the "Blue Network" was inaugurated, adding an additional 1200 circuit miles.

In April, 1927, the Pacific Coast Network came into existence—centering in KGO and KPO, San Francisco, and radiating North and South throughout the Pacific Coast states and their proximity.

This established Radio Broadcasting on a national basis. It ensured the permanence of this new medium of mass communication and entertainment. No matter how the economic problem might eventually be solved, it was at least certain that Radio Broadcasting would continue.

Since the formation of the National Broadcasting Company's networks, the network field has been augmented by the Columbia Broadcasting System.

With the advent of the first great NBC network of broadcasting stations came the realization that here was a national medium with circulation possibilities of tremendous proportions. By purchasing time and sponsoring programs of entertainment, National Advertisers could reach millions of people in an intimate way, hitherto impossible by means of the printed word.

Broadcast Advertising on a national basis is a creation, not of radio station management, but of National Advertisers. Their demands for the right to use the Broadcast medium as a means of "reaching the ear" of the buying public, together with the realization on the part of owners of broadcasting stations that good radio programs suffer nothing because of commercial sponsorship, have solved the economic problem of broadcasting.

And with it all, the question "Who shall pay for broadcasting?" has been answered. American business has discovered for itself that broadcasting is a new channel of advertising expression which has been called "The Fourth Dimension of Advertising," and which also supplements and emphasizes the value and scope of other media.

PART II

BROADCAST ADVERTISING PRINCIPLES AND PRACTICE

PRINCIPLES

THE NATURE OF THE BROADCAST APPEAL

THERE is one essential difference between Broadcast Advertising and every other form of sales promotion, and in this difference lies the reason for the strength of this new medium. Broadcast Advertising reaches the ear of the public, while every other form of advertising addresses itself to the eye. And because Broadcast Advertising appeals to the prospective purchaser through the medium of his ear instead of his eye, it acts on him in a subconscious manner, supplementing all other advertising addressed to him.

Broadcasting Advertising can produce complete mental reactions in favor of a product being advertised. But its chief value is perhaps that of familiarizing the audience with the name of the sponsor and his product, so that the sight of that name in printed advertising produces a subconscious reaction of friendly interest.

This is largely due to the circumstances under which it reaches the Radio Audience, since the Broadcast Advertisement is a subtle and unassuming message addressed to the listener in his home during hours of relaxation and receptivity.

It is, of course, necessary to create the right sort of impression by ear appeal, and to dovetail that impression with the impression created through an approach to the public mind through its eye. In other words, rather than to strike a different and possibly jarring note, it is essential that a Broadcast Advertising feature be in complete harmony with the space and printed advertising of its sponsor.

Broadcast Advertising, then, while stimulating complete reactions of interest, desire, and action, directs the listener's friendly attention to all other sales promotional activities.

It is obvious that a Broadcast Advertisment can address an audience either locally or nationally.

Department stores and other retail dealers, manufacturers whose markets are limited to the effective service area of a single broadcasting station, and other enterprises, the appeal of whose services or commodities is purely local, will find that a program of Broadcast Advertising which utilizes a local station is the logical and most effective method of advertising by radio.

But when a product or service becomes national or semi-national in its distribution, a different problem is presented. At first thought, it would seem that by merely purchasing the time of additional stations in the territories which are to be covered and putting on a program from each of these stations, the problem of national Broadcast Advertising would be solved. But there are certain insurmountable obstacles that make such a course cumbersome and expensive indeed. If one purchases the time of, say, a dozen different stations in as many different parts of the country, there will have to be a dozen different groups of artists, a dozen varying interpretations of the program, not to mention the uncertainty of the time factor, the difficulty of keeping in touch with these various stations, complicated billing, and the lack of assurance that the program is in fact being broadcast by all the stations whose time is purchased.

One method for surmounting these difficulties of Broadcast Advertising on a national basis has been to make a phonograph record of a Broadcast Advertising program and send copies of this record to broadcasting stations in the territory it is desired to reach. This method has the virtue, in common with network broadcasting, of eliminating the necessity for a multiplicity of artists and orchestras and ensures a program of unvarying quality wherever and whenever broadcast. A number of Broad-

cast Advertisers are finding this method of securing coverage quite satisfactory in meeting their peculiar requirements.

But one of the most appealing things about the radio program is its spontaneity, the feeling that one is listening to living voices; to music just as it is being played by the artist himself. There is nothing of the set precision of a phonograph record in the radio program picked up at a studio microphone and broadcast directly. The little hesitancies of a speaker, the very realities of human imperfection, even among the finest instrumentalists, all tend to make the program, instantaneously broadcast, fascinating and intriguing. These are advantages hardly possessed by phonograph records.

This brings us to the most widely used method of securing national coverage in Radio Advertising, namely Network Broadcasting. Here the program is enacted or played by artists and musicians in a central studio and is transmitted by telephone wires to broadcasting stations in all parts of the country. Thus the Radio Listener in San Francisco and in New York hears the actual artist or musician himself at the very instant he speaks or plays. Network Broadcasting ensures one covering rate based upon the total number of radio sets within the effective broadcasting area of each station in the network. A station log can be furnished the advertiser so that he is sure of the number of stations carrying his message and the exact continuity of his program. By broadcasting from a central studio in New York, Chicago, San Francisco or Washington, the network advertiser has a wealth of talent at his command, including musical directors, continuity writers, announcers, engineers, etc.

With a single program planned and produced at one central point and broadcast simultaneously from a number of stations, the advertiser is assured of unvarying quality of artistry and presentation, whether his program be broadcast over eleven stations or fifty. Moreover, the vast Radio Audience has learned that network programs give them the best on

the air. They tune in on network features with confidence that the talent will be of high quality and the presentation finished and smooth.

The sound and economic solution of *national* advertising by radio is Network Broadcasting. No other system as yet devised threatens the supremacy of its position. And, unless technical developments in the future alter the structure of Broadcasting in general, Network Broadcasting will continue to be the leading method of "reaching the ear" of the public.

Broadcasting and the National Advertiser

Just what does Broadcasting *do* for the National Advertiser? Briefly, Broadcast Advertising—

(1) wins consumer acceptance for a product or service and stimulates goodwill by creating a better appreciation of the manufacturer;

(2) promotes dealer cooperation and ensures a cordial reception for salesmen;

(3) increases the value of space advertising by drawing friendly attention to it;

(4) improves the morale of the manufacturer's personnel.

Creating Consumer Acceptance and Good-Will

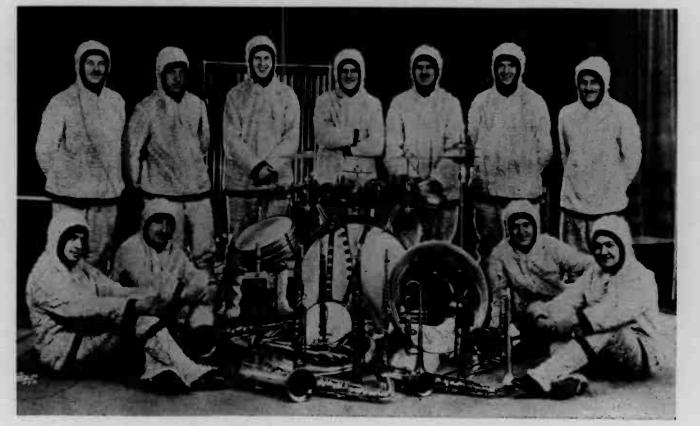
One of the ways in which Broadcast Advertising helps to create consumer acceptance is by constant repetition—in an entertaining manner—of the big important sales points of a product or service.

And through the atmosphere of a program, Broadcast Advertising can precisely suggest the quality of a commodity—whether it be strength, beauty, utility, refinement or some other essential.

Broadcast Advertising is the only method of "reaching the ear" of the

buying public, it is the conversational medium; the medium of word-of-mouth contact. To name but one of the many advantages inherent in the ear appeal of Broadcast Advertising—it may be adapted to the advertising of concerns and products having names difficult to pronounce and spell. Instances of this use of the new medium are furnished by the Seiberling Rubber Company and the Clicquot Club Company. "Seiberling" and "Clicquot" are now household words correctly pronounced with the radio public—a condition never attained before the use of Broadcast Advertising.

The creation of consumer acceptance for a product which is also supported by live dealer cooperation and effective distribution is an important adjunct to successful selling which more than justifies the use of Broadcast Advertising to many national advertisers. But there are sometimes cases where consumer acceptance is more especially a factor in the more complex problem of securing distribution for a *new* product, or



THE CLICQUOT CLUB ESKIMOS—THEY TAUGHT THE RADIO AUDIENCE TO SAY "KLEEKO"

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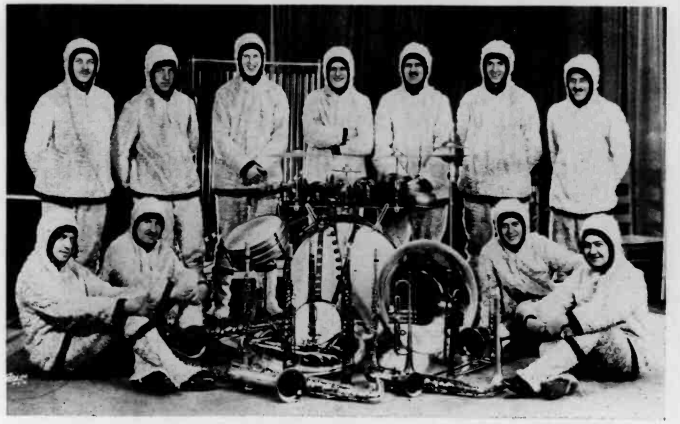

THE CLICQUOT CLUB ESKIMOS—THEY TAUGHT THE RADIO AUDIENCE TO SAY "KLEEKO"

even that of obtaining the use of that product as equipment for manufactured goods which are in turn sold to the public. In these cases, the advertiser may not have primary interest in establishing direct contact with the user of his product, but finds that Broadcast Advertising helps him in his problem as practically no other medium can.

It has been proved by the Graton & Knight Company of Worcester, Massachusetts, that Broadcast Advertising is particularly well adapted for the stimulation of this special type of consumer acceptance and demand. When this concern began to consider the exploitation of their Gold Spot Spartan Leather Soles, they were confronted with a problem, similar to that of Palm Beach Cloth, Timken Roller Bearings, Stainless Steel, etc. That is, they were attempting to advertise an article used only as part of finished products sold under trade names entirely different from that of the Graton & Knight commodity. On the occasion of their Broadcast Advertising debut, Gold Spot Soles, as such, were almost unknown to the trade and totally unknown to the shoe-buying public. It was Graton & Knight's policy that Gold Spot Soles should be sold only when trademarked by them. In the shoe industry this policy has never before been successfully carried out, the resistance of manufacturers to using a trademarked product in their shoes having been well-nigh unbreakable. Today Graton & Knight have signified their conviction that Broadcast Advertising has made Gold Spot Soles the best-known shoe bottom in the trade. These soles are now one of the main talking points for a number of large shoe manufacturers who refer to their product as—"fitted with Gold Spot Soles."

The effect of Broadcast Advertising in aiding package identification is not surpassed by any other advertising medium. When the announcer says: "The Ipana Troubadours are wearing their vivid red and yellow costumes to mark them as the representatives of Ipana, the tooth paste in the red and yellow striped tube," a vivid mental image is created in the listener's mind. And, when he subsequently sees the Ipana tube on a

THE IPANA TROUBADOURS, WHO CREATE A VIVID IMAGE OF "THE RED AND YELLOW STRIPED TUBE"

drug store shelf, his recognition of the package is accompanied by pleasant recollections, so that "the red and yellow striped tube" stands out in relief and holds his attention. "You can always identify Crew Levick or Cities Service Gasolene stations by the black and white pump." "You can tell it by the Eskimo on the bottle." These are package identification slogans that only Broadcast Advertising could have fixed in the public consciousness with such vividness and permanence. True, slogans of this sort are printed, but, because the average person is more impressed by statements he hears than by statements he sees, he will be more likely to act upon the suggestion of a verbal description than a printed one.

Another aspect of creating consumer acceptance through Broadcast Advertising is the adaptability of this new medium in stimulating the imagination of the prospect so that he cloaks an inanimate product in living personality. The Happiness Boys, the Armstrong Quakers, the Smith Brothers ("Trade & Mark"), the Happy Wonder Bakers, The Michelin Tiremen, and the Flit Soldiers illustrate this point. The device of using a dramatic or musical character to represent and personalize a com-

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modity, virtually permits the product to step right into the home and speak a part for itself.

As no radio program was ever heard unless it was definitely tuned in, it is obvious that the Broadcast Advertisement enters the home of a Radio Listener as a friend, an invited guest, whose presence is desired. This bespeaks not mere apathetic acceptance of the advertiser and his feature, but a very real desire to welcome him and his program. Moreover, it implies genuine confidence in the sponsor. Concerns such as Cities Service Company, and Halsey Stuart & Company are creating a definite public consciousness of stability, soundness, and permanence with their programs. Their programs carry a very tangible atmosphere of quality; an atmosphere that has built unshakable confidence.

A FAMOUS BRAND OF COUGH-DROPS CLOAKED IN LIVING PERSONALITY—THE SMITH BROTHERS

Broadcast Advertising can create goodwill for an organization to such a degree that *any new product launched by such a concern has practically instantaneous acceptance*. Shortly before December, 1927, radio set manufacturers brought out what are known as AC tube radio sets, with the result that the demand for batteries, or socket power units to replace batteries, tapered off with extreme sharpness. The Philadelphia Storage Battery Company discontinued all newspaper and magazine advertising at this time, but they sensed a peculiar advantage in Broadcast Advertising which led them to continue their famous Philco Hour schedule. They realized that some other product would have to be brought out to take the place of their socket power unit, and since this could not be done

over night, the goodwill of their distributors, as well as of the public, had to be maintained. So, the building up and maintenance of prestige, and consumer acceptance for anything bearing the name Philco was kept at full flood, with an energetic campaign of Broadcast Advertising. The result was that, when the Philadelphia Storage Battery Company brought out their new Philco radio receiver, they had but to announce it on the air to secure what amounted to instantaneous public acceptance, and subsequent sales of this new set have more than justified the soundness of their move.

To conclude, consumer acceptance, as created by Broadcast Advertising, is good-natured and complete. The members of the Radio Audience feel that they are accepting and purchasing the product of a friend—a company that has gone out of its way to please and entertain them.

Promoting Dealer Cooperation with Broadcast Advertising.

Dealers are members of the Radio Audience just as surely as are their customers. Consequently, the effect of Broadcast Advertising on the trade is threefold:

First, the dealer may be entertained and "sold" on the advertiser's product—he, together with every member of his household, reacts in the same manner as the rest of the Radio Audience in experiencing feelings of pleasure and good will toward the Broadcast Advertiser; second,—and this is perhaps more important—he often identifies himself with the sponsors of the Broadcast Advertising program; and third, the dealer is impressed with the fact that he is being given concrete assistance in selling the sponsor's commodity.

These same contentions might be made in support of other advertising media, but only with Broadcast Advertising may they be said to apply with full force. The dealer may read the Consumer Advertising of a manufacturer whose product he is handling, but he is certainly not entertained

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thereby; he does not react to the appeal of a Space Advertisement in the same manner as his customers do. Extreme measures are necessary to make the dealer feel he is associated in the sponsorship of a Space Advertising Campaign.

On every hand there is evidence of increased dealer cooperation because of Broadcast Advertising. The Stetson Shoe Company, the Seiberling Rubber Company, the Jeddo-Highland Coal Company, and the Consolidated Cigar Corporation, makers of Dutch Masters Cigars, are just a few of the many Broadcast Advertisers who have secured definite reactions from their dealers in which they testify to the fact that their appreciation has been aroused as never before.

Almost without exception questionnaires sent to dealers have revealed that the trade is more partial to this form of advertising than to any other. Because he is a member of the Radio Audience the Dealer's reaction is at once that of a pleased listener and active sponsor. Broadcast Advertising seems to make him genuinely enthusiastic.

Increasing the Value of Space and Printed Advertising.

As mentioned on Page 32, Broadcast Advertising enters the home in the character of an invited guest whose presence is welcome. When purchasing the product of a Broadcast Advertising sponsor, a member of the Radio Audience feels that he is accepting and buying the commodity of a friend, and it follows that any printed or space advertising by this sponsor will be given more sympathetic attention since it is the announcement of an intimate acquaintance.

Thus broadcast and printed advertising supplement each other. While the Broadcast Advertisement reaches the ear of the listener, the space and printed advertisements appeal to the eye. And this coordinating effect between broadcast and printed advertising obtains, whether or not there is conscious effort on the part of the advertiser to bring it about. When,

however, an identical theme runs through broadcast continuity, and printed advertising copy, the coordination for sales promotional effect is heightened considerably.

Thousands will glance at an Atwater Kent advertisement, for instance, with the thought in mind that "Here is a message from one who entertained me, bringing into my home the greatest artists on concert platform and operatic stage for my approval!" This thought occurs despite the fact that for certain special reasons not all Atwater Kent advertisements have made mention of their broadcast programs. Wherever the Atwater Kent advertisements do tie up with their broadcast programs in a more direct manner—as, for example, a line or two of type suggesting that the public tune in every Sunday night—the cooperative effect between printed advertising and the radio feature is complete.

THE CIRCULATION OF BROADCASTING ADVERTISING

MODERN business today is operated on a volume production, volume distribution, and volume sales basis. These methods have reduced the unit cost of commodities with the result that manufacturers are enjoying larger sales, increased profits and, again around the economic circle, greater production.

Advertising also depends upon volume appeal in keeping pace with modern business.

Attracting attention, maintaining interest, and creating desire are the three great basic objects of advertising. The more forcibly attention is attracted, the more steadily interest is maintained and the more urgent the desire created, so much greater is the advertising value of the medium used.

Those media which serve best in performing the three great functions of advertising are, today, the accepted channels of market contact for the National Advertiser.

Broadcast Advertising is the greatest single medium for "reaching the ear" of the public—transmitted daily, as it is, throughout the year to millions of listeners. And because of this fact, Broadcast Advertising performs these three functions as efficiently, if not more so, than any other medium of sales promotion. But Broadcast Advertising is more than a medium of volume circulation.

If one thinks of the largest crowd ever assembled and then imagines *another* crowd hundreds of times larger, a visually-imaged "chart" of Broadcast Advertising coverage may be gained. But on this chart, this vast army of people must be divided into myriads of little family groups—averaging four to five people in a group—before a true picture of what we call "the Radio Audience" is constructed. Broadcast Advertising is a

volume medium, to be sure, but it is also intimate and personal. It reaches the millions, not as a mass, but as individuals and family groups. It talks to millions; it appeals to individuals.

For years, advertisers have been seeking some medium that would directly enter the home circle and reach this intimate and exclusive group, *as a group,* without sacrificing the obvious advantages of volume circulation. In Broadcast Advertising, this search has been amply rewarded.

That ideal of the National Advertiser—the home audience receiving the advertising message in moments of relaxation—is represented by the typical family group listening to programs which come from its favorite radio station. And, since Broadcast Advertising brings that message to hundreds of thousands, even millions of such family groups, it insistently demands the attention of business men by the sheer immensity of its coverage.

SHOWING THE DISTRIBUTION OF RECEIVING SETS THROUGHOUT THE UNITED STATES, AS OF JANUARY, 1929

FLEXIBILITY—ITS VALUE TO THE ADVERTISER

BROADCAST Advertising is a medium of unusual flexibility—affecting physical coverage, control of the time element, and audience selection.

For example, within certain broad limits, determined by the exigencies of telephone wire circuits, Broadcast Advertising affords flexibility of coverage which eliminates a great deal of possible waste circulation. This is a particularly valuable attribute, in cases where a product is not distributed on a nationwide basis. During certain hours, it is possible, for instance, to broadcast a program for the North Eastern Industrial States alone, or for the Pacific Coast alone, or for the Middle West and South alone. Manufacturers whose principal market lies within the farm belt may originate a program in a Chicago studio, covering the agricultural West and going as far South, Northeast, and Southwest as may be desired. West Coast manufacturers, by way of the NBC Pacific Coast Network, for example, are enabled to feature their merchandise in a medium, which, although specifically a vehicle for information and entertainment especially designed for the self-contained territory west of the Rocky Mountains, during other parts of the day, becomes an integral part of a coast-to-coast National Advertising medium.

In addition to its physical flexibility, the Broadcast Advertising medium has another great advantage—virtual control of the delivery of a Broadcast Advertising message *at the time and under the conditions most auspicious for its success.*

Think of a magazine or newspaper which could be read, word for word, simultaneously, by every member of the family. What discussion and exchange of ideas it would stimulate, if the various readers react in their own way to the headlines, the pictures, and the advertisements.

Broadcast Advertising provides just such a medium as that. Visualize a woman's magazine guaranteed to be read, and only read, during the morning hours, when the housewife is in her kitchen active in her household tasks. What a valuable medium that would be for the advertisement of a cake flour, of a laundry soap, of a labor-saving kitchen device! Broadcast Advertising provides such a medium.

Broadcast Advertising is so flexible that it provides both a class and a mass medium depending upon the time of day you hear it—a matter entirely under the control of the advertiser. Hundreds of thousands of people regard Broadcasting as a living physical culture magazine—with its setting up exercises and its enlivening Rise and Shine music. The busy housewife finds that she can work and listen too, and, as she moves around her kitchen, an oral housekeeping magazine gives her hints and suggestions and reminds her of the name and qualities of reputable food products and household aids.

During his mid-day rest period, the farmer relaxes and hears his crop reports, his produce market movements, and a pleasant blending of his favorite old songs and music, while along with these welcome items comes a simple, unobtrusive, yet powerful suggestion of the many things he wants to buy from his favorite mail order house.

On week-day afternoons, Broadcast Advertising again becomes a woman's medium but at the same time more closely resembling fashion magazines, society periodicals and the like, shades of difference which may be varied according to the type of program presented. In the late afternoon, when the children come home from school, Broadcasting gains a large juvenile audience which stays with it until the early and middle evening. Toward the latter end of this period there is a true "family" audience which includes the men home from work and all except the youngest children, as the household gathers for the evening meal.

During the middle and late evening hours, Broadcast Advertising reaches the adult audience under highly favorable conditions of relaxation

and receptivity. On Sundays, the afternoon audience closely resembles the evening audience and is representative of the entire family group.

The selection of the audience, however, does not alone depend on the choice of time. To make full use of the various "class appeal" aspects of the broadcast medium, a nice adjustment of time and program is necessary. This brings us to another vitally important phase of the flexibility of Broadcast Advertising—program content. Independently of the time element, it is possible to "select" an audience within certain broad limits by a skillful choice of program.

Conversely, it is possible to discount the effects of a wise choice of time by broadcasting an unsuitable program. Grand Opera, presented to the morning housewife audience would not be the ideal means of attracting and holding the most desirable type of listener-interest for a message concerning baking powder or raisins. True, the woman in her home enjoys entertainment during the daytime, but she is also appreciative of an advertiser's message, even in detail, when it is so presented as to be helpful to her in her household tasks, in the care of her family, or in the preservation of her personal appearance.

Flexibility exists even in the general evening audience—and this depends almost entirely on the program content. A high quality product appealing to those with refined tastes should naturally be represented by a program of similar appeal. A strictly popular product sold to a mass audience is not only best suited to an evening broadcast but also requires a program of broad mass popularity.

Flexibility in Broadcast Advertising is also demonstrated in the matter of closing dates. The deadline for important copy changes is advanced from a position weeks in advance of the issue date (characteristic of the other national media) to a matter of days only. Although overnight policy changes may be taken care of by announcements in newspapers, a very large and complicated task is presented in order to cover the country at short notice with sufficient announcements. On the other hand in a

nationwide network program, an important announcement vital to the advertiser may be added to the program within a very short time of going on the air, giving Broadcast Advertising an advantage of several weeks over any other national medium.

The Philadelphia Storage Battery Company has demonstrated a further point of flexibility in connection with commercial announcements. As described in a previous chapter, this company was able to maintain a strict continuity of program appeal and yet by means of subtle changes in commercial announcements to transfer the audience interest from socket power units to all-electric radio sets.

In conclusion we may touch upon what is perhaps the latest demonstration of the flexibility of the medium—its year-round appeal. Nowadays the summer radio audience is almost as large as the winter audience. In actual fact, only a small proportion of the population goes away for the summer and even so radio receivers are becoming almost necessities in summer hotels, bungalows and camps. The most acceptable summer programs are perhaps lighter in tone than winter programs but it is possible to adapt most radio presentations to bring their entertainment appeal into key with the summer season. With boat races, golf tournaments, and baseball games providing special summer attractions, broadcasting loses none of its appeal during the hot weather. It is flexible and adaptable to the mood of the moment.

So many advertisers are finding the broadcast medium of exceptional value because of its adaptability to all seasons of the year that fifty-two week Broadcast Advertising contracts are now the rule rather than the exception.

BROADCASTING AS THE GREAT COORDINATING FACTOR

IT was earlier stated in this book that Broadcast Advertising increases the value of space advertising by drawing favorable attention to it. Broadcast Advertising is not called upon to supply "reason why" copy, except in unusual circumstances. That is the province of printed advertising. This difference in function is the main reason why there can be no question of conflict between printed advertising and Broadcast Advertising. They are cooperative rather than antagonistic. They draw attention to each other. They form the sides of a triangle whose base is Sound Merchandising.

Besides furnishing that ear appeal which makes the mental impression complete, Broadcast Advertising helps to sell the space copy. It coordinates without encroaching on the older preserves.

The analysis, on the following page, of the amounts spent by different industries in both Broadcast Advertising and magazine advertising for the years 1927 and 1928 is reprinted from Sales Management Magazine.

The Broadcast Advertising figures do not include any local expenditures, but only those on the larger networks. This is of course the soundest possible basis of comparison since local or spot broadcasting cannot be regarded as a national medium and therefore is not suitable for comparison with magazines.

The analysis shows a tremendous growth in the Broadcast Advertising figures and a smaller growth in the magazine advertising figures. This is natural, since magazine advertising is a much older medium and its curve of growth is naturally less steep than during its period of maximum expansion a number of years ago. However, the analysis clearly indicates that there has been no decrease in the amounts spent on magazine advertising since the advent of broadcasting as a recognized national medium.

TWO YEARS OF BROADCAST ADVERTISING BY INDUSTRIES

	*Broadcast Advertising in the air 1928	*Broadcast Advertising in the air 1927	*Advertising in the magazines 1928	*Advertising in the magazines 1927
Radio, phonograph and musical instruments	$ 2,082,000	$1,103,000	$ 5,384,000	$ 7,065,000
Automobiles	1,249,000	423,000	22,937,000	24,524,000
Drugs and toilet	978,000	300,000	30,032,000	27,190,000
Foods and beverages	773,000	428,000	27,284,000	25,603,000
Confectionery and soft drinks	701,000	260,000	3,722,000	4,226,000
Financial and insurance	656,000	471,000	2,969,000	2,803,000
Stationery and books	602,000	171,000	5,676,000	5,450,000
Furnishings	410,000	206,000	17,999,000	17,630,000
Tobacco	387,000	37,000	5,220,000	4,722,000
Petroleum products	311,000	22,000	3,317,000	2,863,000
Shoes and baggage	190,000	33,000	3,503,000	3,450,000
Soap and house supplies	182,000	91,000	8,721,000	7,471,000
Travel and amusement	99,000	23,000	6,231,000	7,094,000
Clothing and drygoods	62,000	12,000	7,534,000	9,015,000
Jewelry and silverware	47,000	27,000	4,950,000	4,892,000
Sports	45,000	2,000	3,886,000	3,646,000
Building material	42,000	30,000	9,816,000	9,895,000
Paint and hardware	28,000	18,000	3,675,000	4,087,000
Office equipment	23,000	79,000	2,705,000	2,693,000
Machinery	14,000	10,000	2,309,000	2,416,000
Garden	5,000	.....	1,268,000	1,090,000
Schools	.....	6,000	3,272,000	3,345,000
Miscellaneous	1,407,000	7,000	2,791,000	2,519,000
	$10,252,000	$3,760,000	$185,205,000	$183,390,000

Compiled from National Advertising Records.

Moreover, the establishment of the radio industry has resulted in a tremendous volume of newspaper advertising. In fact, the radio industry has become one of the largest of all users of newspaper space. In Metropolitan New York it is the third largest classification in volume of specialized newspaper advertising. The radio industry could never have developed to this extent, had it not been for Broadcast Advertising, and the new medium is thus directly responsible for a great increase in the use of an older medium.

In addition, radio has created a new feature page—the Radio Program Page—for the newspapers, and the increasing use of a newspaper tie-up for radio programs themselves is another field of development in newspaper advertising for which credit must be given to Broadcast Advertising.

The advertisements and news stories on this page appeared in The New York Times, but not simultaneously.

A RADIO PAGE IN THE NEW YORK TIMES SHOWING TYPICAL "SPOTLIGHT" ADVERTISEMENTS

Users of Broadcast Advertising frequently recognize that additional space advertising becomes a desirable adjunct to their broadcast activities. Indeed Broadcast Advertising sometimes makes possible considerable expansion in other media, where hitherto it has not been economically practical. In 1927 the Broadcast Advertising of an important tire manufacturer carried the product's name and prestige so strongly into small towns and rural communities that the company was able to increase its newspaper advertising list from 600 to 1900 newspapers. The acceptance accorded to the name as a result of Broadcast Advertising (which is no respecter of city boundaries) had made advertising in the smaller newspapers for the first time a profitable enterprise for this company.

The effect of a good radio program is to coordinate the later reading of a space advertisement with a favorable and friendly mental reaction.

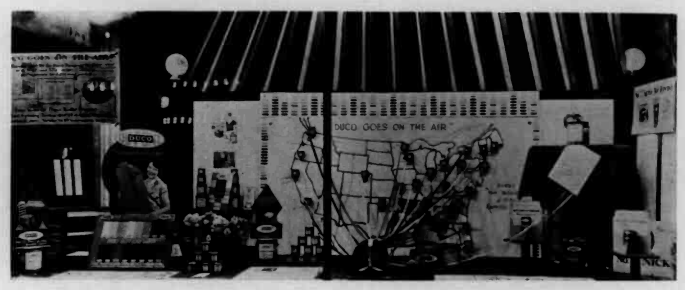
Thus when reading a magazine the prospect spends a little more time on the message of a successful Broadcast Advertiser, because the sight of the trademark or name on the printed page subconsciously recalls moments of pleasure and enjoyment associated with that name.

Broadcast Advertising paves the way for "reason why" copy. It breaks the ice of unfamiliarity by its sheer human appeal.

The coordinating influence of Broadcast Advertising is not only based upon the fact that it opens the minds of those who listen to a degree which may be developed or capitalized to its fullest extent by coordinated printed advertising. It is also largely due to its characteristic *permeating* qualities.

It knows no distinction of class or occupation. It commands the live personal interest of consumer, dealer and employee alike. Interest in radio as a home convenience connotes interest in Broadcast Advertising, since it is the sponsored programs which provide the larger part of what is best in radio entertainment today.

Printed Advertising, if it is good, creates a live public interest in the



TYPICAL WINDOW DISPLAYS THAT TIE-IN WITH THE BROADCAST ADVERTISING PROGRAM

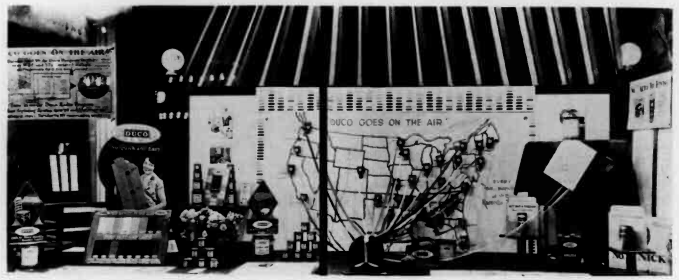
product. Generally speaking, if the printed advertisement draws too much attention to itself for its own sake, its value is impaired as a means of promoting sales. [There have been numerous instances of clever advertising which has diverted public interest away from the qualities of the product being advertised and toward the cleverness of the illustration, the copy, or the layout.]

Good Broadcast Advertising, similarly, should also focus attention on the product, but advanced radio technique has found ways to capitalize public interest in the program itself. That is to say, listener interest in the program *for its own sake* may be so fostered and developed as to supply a most valuable sales help.

It has been found that a window display connecting a product with a popular radio program will invariably attract much public interest. The dealer, appreciative of the value of an association with such a popular program will gladly place the display in his window. The dealer's clerk will take a more personal interest in the goods he is selling, because they represent something more than a mere name or trademark. The manufacturer's salesman finds selling easier because the mention of the name of his firm so often produces expressions of interest in the radio program. (A frequently quoted evidence of this is that of the Clicquot salesmen, who have so often been greeted with the words: "What—the Eskimos! Come in.") And so all along the line, the coordinating human appeal of Broadcast Advertising is felt.

To give a typical concrete example of the way in which Broadcast Advertising has demonstrated its value as a coordinating medium, we may refer to the case of the M. J. Whittall Associates, Ltd., sponsors of the Whittall Anglo-Persians. Broadcast Advertising has most successfully coordinated listener interest, potential consumer demand, and dealer loyalty, over a period of several years.

Radio supplies the guiding theme for two features of the Whittall dealer tie-in—the "Weekly Radio Bulletin," and the full program of the



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Anglo-Persians used as envelope enclosures. This bulletin, now in its fourth year of publication, is mailed each week to dealers within the territory covered by Whittall broadcasting. Current radio news items or topical ideas associated with Radio provide front page news interest for the bulletin. This is supplemented by a full list of the stations carrying the programs and by six helpful hints on tying-in with the broadcast to obtain best results in selling Whittall Anglo-Persian rugs. The list of stations and the tie-up hints remain unchanged each week and their constant repetition insures their being thoroughly grasped and understood by the dealer.

Another page of the bulletin gives in display type the next week's Anglo-Persian program. This page is torn off for insertion in a large and colorful window stand-up furnished to dealers on request.

Highlight details regarding each number on the program are printed on envelope enclosures which the dealer sends to his customers and prospects, and to his local newspapers, for their information. It has been found that this has consistently maintained and stimulated interest in Whittall to the benefit of all concerned.

Another aspect of Broadcast Advertising as "the great coordinator" is furnished by General Motors Corporation and General Electric Company, where the medium is used to tie in a number of affiliated organizations with the goodwill of the parent company. Each week a different product is featured in these two programs. Thus the General Motors products—Cadillac, Buick, Fisher bodies, Frigidaire, Pontiac, Oakland, LaSalle, etc., receive their share of the benefit of General Motors Broadcast Advertising, while Mazda, Hotpoint, and a number of other products bearing the General Electric trademark are coordinated and knit together by the General Electric Hour.

Broadcast Advertising, in its role of coordinator, stimulates the use of all forms of merchandising helps. In addition to being an effective medium of Sales Promotion on its own account, it coordinates the sales building effect of magazines, newspapers, trade papers, billboards, car-

cards, direct mail, and the personal sales efforts of a business organization. Broadcast Advertising sets the stage, furnishes the plot, and rings up the curtain for a complete merchandising drama.

PRACTICE

THE RELATION OF THE ADVERTISING AGENCY TO BROADCAST ADVERTISING

THE role of the agency in Broadcast Advertising is identical with that of its function in all other forms of advertising. Foremost is the duty of safeguarding the interests of the client, studying the suitability of a product or service for exploitation by Broadcast Advertising, surveying the markets that may be tapped as a result of using this new medium, and counseling the apportionment of the budget to take care of broadcasting. These are the principle functions of the Agency in directing the course of a complete Broadcast Advertising campaign.

But the Agency responsibility does not cease here. The radio program of the client must be firmly knit to his display and printed advertising. Upon the skill and thoroughness with which this is done depends to a large extent the success of a Broadcast Advertising campaign. In fact, the coordination of display, printed, and Broadcast Advertising calls for a degree of skill and intimate knowledge of marketing conditions for the particular product, which only the Agency is in a position to supply. Then in the matter of programs, the Agency must counsel the selection of a feature, best adapted to the requirements of a client's business. Here again only the Agency is able to "sit on the fence" and view, as a third party, the needs of the client and the desires of the Radio Audience. Through frequent conferences with the NBC the Agency is also able to benefit by its diversified audience contacts.

In an address before the National Association of Broadcasters, James O'Shaughnessy, during his term as Executive Secretary of the American Association of Advertising Agencies, said:

> "—those who are engaged in advertising businesses are delighted with radio, because the set-up today is pleasing to those who look

> forward to the big use of this medium. We all recognize the value of the advertising agency, and that the advertising agency can build up this medium in less time than any other factor. The advertising agency has developed skill today at a low cost with few slips and faults and with a certainty of every worthwhile success. We welcome Radio as a great new medium, greater than any we have known before."

There was no service to advertising in newspapers or magazines until the Advertising Agency came forward with its specialized knowledge, its trained personnel, and its ample financial resources with which to put a complete merchandising plan into successful operation.

The Advertising Agency grew under pressure of business demand for organizations that would make a profession of telling people about things; influencing the public in its opinions, desires, and decisions. Today that technique is developed. The Advertising Agency now is little less than a laboratory where buying likes, dislikes, habits, and situations, are given empirical study, and where the principles developed by such study, are put into practical application for the benefit of business and industry.

No one can replace the Advertising Agency man, because he makes a *profession* of persuasion; his sole concern is to know how to use every available medium for influencing the purchases of the public. Even the tools he uses—psychology, art, literature, and printing—are altered and adapted to his peculiar needs.

The development of Broadcast Advertising technique also is largely in the hands of the Advertising Agencies. From them will come many major advances in using this new medium with telling effect.

Two years ago, there was little marked enthusiasm on the part of Advertising Agencies for Broadcast Advertising. This is as it should have been. The medium was new and virtually untried. Agencies are chary of spending their clients' money merely to "entertain the public."

Today the condition is reversed, and opponents of Broadcast Adver-

tising among the Agencies are practically non-existent. The general attitude is one of enthusiastic acceptance and appreciation. A number of the larger agencies have built Broadcast Advertising departments into their structure. These agencies are in a position to conduct a complete Broadcast Advertising campaign. They number among their personnel, trained radio advertising and merchandising specialists, program directors, and continuity writers. The allowance of the fifteen percent agency differential on the cost of time has placed Broadcast Advertising on a profitable parity with other media. It is therefore possible to spend ample time and money to service a Broadcast Advertising account.

Some of the larger Agencies write all program continuities for their clients, select all musical numbers, and in fact take over the entire campaign, but these former activities are conducted in a large percentage of cases by experienced radio showmen on the staffs of the larger broadcasting companies. These people are thoroughly competent to service an advertisers' entire broadcast program.

But only the Agency can forge the complete chain of broadcasting—listener—dealer—space advertising—printed advertising.

Broadcast Advertising is growing astonishingly fast—and one of the reasons for this expansion is that the Advertising Agency has studied this new medium and found it to be sound and effective; a medium that has demanded its respect and won its hearty cooperation.

PLANS FOR BROADCAST ADVERTISING

IT MAY be stated as a fact that Broadcast Advertising is so flexible that virtually every commodity or service sold to the general public may be successfully promoted by this new medium. To glance over a list of products, the manufacturers of which are using Broadcast Advertising, is like reading a roll-call of American industries.

At the time of writing, there are—considering General Motors and Studebaker each as single units—nine auto and auto accessory manufacturers, using the facilities of the National Broadcasting Company alone. Ten separate and distinct NBC features are devoted to the commodities of food manufacturers. Nine oil and gas companies are heard over NBC stations, as are nine manufacturers of radio apparatus. The list of commodities and service of NBC clients alone, covers everything from soap to poultry and live stock feed, from investment securities and life insurance to appliances for the deaf, and from steamship lines to cough-drops.

Nevertheless, consideration of the radio medium stimulates a fair question that demands an unequivocal answer—

"Is Our Product Suitable for Broadcast Advertising?"

Some products lend themselves to sales development through Broadcast Advertising so readily that but little deliberation is necessary. Radio apparatus and musical instruments, for example, are manifestly products well adapted for presentation through a Broadcast Advertising program. Aside from these, package goods of wide distribution—products purchased by brand, commodities of frequent purchase, and service, or merchandise generally bought as the result of cumulative impression are among the most logical items for Broadcast Advertising programs.

There are, of course, commodities or types of service that do not at first appear to lend themselves to the broadcast medium at all. Products, not sold to the public but to manufacturers or industrial customers, for

use in manufactured articles, or as equipment, fall into this category—yet, as has been already indicated, organizations making such products have found that really astonishing results may be expected from Broadcast Advertising. The case of the Packard Electric Company, makers of electric cable for ignition starting and lighting purposes on autos, buses, airplanes, etc., furnishes an excellent example of this. The Packard Electric Company are manufacturers of electrical equipment used in a large number of fine automobiles. Each year at the time of the Automobile Show in New York, this concern produces a program, dedicated to the automobile manufacturers of America and appealing to the motoring public. The key-note of their programs is "See that your car is equipped with Packard Cable." By creating consciousness of the superiority of Packard Electrical equipment in the public mind, the technical buyer in those automobile companies using Packard equipment is influenced, for the very simple reason that he knows the prospective car-owner will be favorably impressed with that automobile equipped with Packard Cable.

The Dixie Drinking Cup Company have increased the sales of their Dixie cups to druggists, confectioners, and other trade outlets by means of Broadcast Advertising. In their program, the "Dixie's Circus," this company offers to give a toy balloon to any one that sends in the name of a dealer from whom he has endeavored to purchase ice cream or a drink served in a Dixie Cup. This plan furnished the Dixie Drinking Cup Company with an exceptionally valuable prospect list. Dealers are approached by Dixie salesmen who can definitely show the names of persons who have made requests for the product. In this way, the Dixie Drinking Cup Company is providing proof of listener interest in Dixies.

These instances leave no doubt that Broadcast Advertising is a universal medium applicable under the widest possible variety of circumstances. It is difficult to conceive of a product or service, the sale of which cannot be materially stimulated by means of Broadcast Advertising.

Another question of prime importance to an organization, contem-

plating the use of the broadcast medium—"*Should We Undertake Broadcast Advertising at the Expense of Other Established Media?*"

Now an important function of Broadcast Advertising is to win sympathetic attention to a client's space advertising. In this guise, then, Broadcasting is the giant ally of the well-rounded advertising campaign. If we disregard entirely the fact that Broadcast Advertising is a medium that can stand on its own feet, we must nevertheless grant that it makes space and printed advertising more resultful. Broadcasting should have a background of tied-in advertising to make it more effective. For this reason, it is not surprising to learn that the experience of many Broadcast Advertisers has been to *increase* rather than curtail their printed advertising. Experience has shown that all space advertising, whether it be a double page spread in a national magazine, a fifty-line column on the radio page of a newspaper or a one-color envelope-stuffer, should make some mention of an advertiser's radio program. Emphatic attention should be directed to the network being used (*e.g.* "Tune in the —— hour on the NBC System) so that no opportunity however slight, may be overlooked in coordinating the printed and broadcast campaigns. Coordination should be given the closest possible attention. It is without doubt the greatest single item upon which hangs the success of a Broadcast Advertising Campaign.

The answer then is "Do not curtail the printed and space campaign to take care of Broadcasting. Rather let the new medium reinforce this printed advertising, so that the full effect of complete coordination may be gained."

THE BROADCAST ADVERTISING CAMPAIGN

ALMOST every possible classification of business and commodity is represented today in one form or another by sponsored radio programs, from table waters to public utilities, and from chewing gum to travel service. How are these programs built so as to represent the varied interests involved? How are they prevented from competing? Suppose we answer these questions by citing a hypothetical example:

A national advertiser decides to go on the air. The selection of stations to secure national coverage is decided upon and the contract for half an hour a week for fifty-two weeks signed. Now comes the very important item of determining what sort of feature shall be used in these fifty-two different periods, which in all essential details correspond to fifty-two pages in a national magazine.

First, an analysis of the advertising needs of the prospective Broadcast Advertiser is very carefully made. This analysis commences with a summary of all important points connected with the product—its trade name, price, distribution, the existing advertising, the keynote of the advertising appeal, etc. It is also ascertained whether the client wishes to apply most of the effort to stimulating consumer demand or dealer enthusiasm. The specific reaction which the programs are expected to produce—the impression of quality, product preference, fashion, strength, delicacy, and so forth is also set down. The information thus obtained is then presented together with samples of the client's printed advertising, to a Program Board of the broadcasting company, consisting of the supervisors of all divisions whose suggestions are essential to the building of a successful Broadcast Advertising feature. Various ideas are then thrown into discussion and worked at from every angle, that of music, continuity, production, publicity value, advertising soundness, and the various other

SD-9.1-1M-5-29

NATIONAL BROADCASTING COMPANY, Inc.

GENERAL INFORMATION FORM

SALES DEPARTMENT

TO_____

FROM _____

APPROVED _____

DATE_____

THIS IS A

REQUEST FOR PROGRAM SUGGESTION_____ ☐

" " MERCHANDISING SUGGESTIONS _____ ☐

" " CREDIT INFORMATION _____ ☐

REPORT OF NEW CLIENT GOING ON THE AIR_____ ☐

USE FORM SD 11 FOR STATION REQUESTS

NAME OF CLIENT OR PROSPECT_____

CONTACT_____

ADDRESS_____

NAME OF AGENCY _____

CONTACT_____

ADDRESS_____

ARE WE TO CONTACT CLIENT, AGENCY, OR BOTH?_____

GENERAL INFORMATION

PRODUCT OR SERVICE _____

DESCRIPTION OF ABOVE _____

ADVERTISING

APPEAL TO MEN____, WOMEN____, CHILDREN____, GENERAL____

NOW ADVERTISING IN NEWSPAPERS____, MAGAZINES____

TRADE PAPERS____, BILLBOARDS____, DIRECT MAIL____

WINDOW DISPLAYS____

PLEASE ATTACH SAMPLES OF ADVERTISING

DISTRIBUTION

LOCAL____, SECTIONAL____, WHERE_____

NATIONAL____

DISTRIBUTED THROUGH JOBBERS____, LOCAL DEALERS____

DIRECT TO CONSUMER____

EXPLAIN HOW MANY, AND WHAT KIND OF STORES OR DEALERS.

PREVIOUS BROADCASTING

WHAT EXPERIENCE HAS PROSPECT HAD:

TIME

TO BEGIN BROADCASTING (DATE)_____

DAY_____ TIME_____ A.M. / P.M. } EDST / EST

LENGTH OF CONTRACT _____ WEEKS

STATIONS

RED____, BLUE____, PACIFIC____, NW____, SE____, SC____, SW____, MT____

COSTS

STATION TIME_____ TALENT_____

DO WE SUPPLY TALENT?_____

PROGRAMS

WHO PREPARES PROGRAM _____

WHO PREPARES CONTINUITY_____

WHO IS RESPONSIBLE FOR PRODUCTION_____

IS AUDITION REQUIRED_____ WHEN_____

WHAT KIND OF PROGRAM_____

HAS CLIENT ANY PREFERENCE_____

TALENT

WHO ENGAGES TALENT_____

HAS CLIENT ANY PREFERENCE_____

PRESS RELATIONS

IS NBC TO TAKE CARE OF RELEASES?_____

WHO IS CLIENT CONTACT ON PUBLICITY_____

MAIL

WHAT NAMES TO BE PUT ON MAILING LIST:

PLEASE USE REVERSE SIDE FOR MEMO OF FULL PARTICULARS NOT COVERED BY ABOVE.

THE QUESTIONNAIRE WHICH LAYS A FIRM FOUNDATION FOR A BROADCAST ADVERTISING CAMPAIGN

phases in which the members of the Program Board are individual specialists. When each idea has been criticized from every conceivable angle, the complete plan is then presented to the client. With his approval the program is then built in detail—talent engaged and a loud speaker "audition" presented for final approval before actually going on the air.

As to the type of program best suited for a commodity or service, where an advertiser's customers form a particular group or class, or where an organization's reputation is founded on a clearly defined characteristic such as safety, dignity, exclusiveness, quality, and so forth, the basis for a suitable program is not difficult to find. Products or service having a general appeal are more difficult to dramatize in a radio program. Nevertheless it is difficult to conceive of the product or service that cannot be cloaked in personality or symbolized effectively in a Broadcast Advertising program.

BROADCAST ADVERTISING COPY

BROADCASTING is peculiar in that its editorial and advertising copy are *combined* in the sponsored program—a situation as unique as if a short-story writer in a national magazine were to weave the selling points of a given product into his narrative. In a Broadcast Advertising program, there is no transition from editorial matter to advertising copy. The Radio Listener is more than pleased to attend to the advertiser's message—he is anxious to do so. Indeed, we may assume that he purchased his receiver for the express purpose of listening to Broadcast Advertising, since sponsored programs are in the majority and are the best features on the air today. The Broadcast Advertising program entertains the Radio Listener—pays him well for his attention.

This point is well illustrated by the Broadcasting of the Maxwell House Coffee Company. In its broadcast message, this organization carries forward the spirit of the Old South; the atmosphere of the famous Maxwell House in Nashville, Tennessee—the atmosphere which is the keynote of its printed advertising. Personality is given to the program and the product by having each program presented in the name of the Old Colonel, master of the Maxwell House mansion. There is no question whatever but this program provides satisfactory entertainment for the majority of the Radio Audience, as thousands of letters testify. The Radio Listener voluntarily tunes in this program, the very atmosphere of which is definitely calculated to sell him a branded coffee. There is no awkward transition from editorial matter to advertising. The continuity of the program is at once that which entertains and that which "sells."

It is often asked whether or not Broadcast Advertising can include enough "copy" to do a good selling job. It is quite generally agreed that a large proportion of all sales are made because the public is acquainted

with the product involved. The American public has accustomed itself to buying definite brands, products, reputation, or prestige. The theory, that a great percentage of all goods that are sold owe their popularity to the prior creation of a desire in the public consciousness for the product, has been amply substantiated in practice. This desire, of course, culminates in the actual purchase. Copy is being condensed and intensified. The advertising story should be told quickly. Broadcast tempo therefore is quite in keeping with the modern trend of advertising—the trend of the car-card and the poster—where desire for ownership is stimulated by constant repetition of the main talking points of a commodity.

Broadcast Advertisements can and *do* contain sufficient copy to sell any idea. The sales message may be brief, but it is intensive, effective, resembling word-of-mouth recommendation. The recommendation of a friend loses nothing because it may be couched in a very few words. Similarly though the actual sales "copy" of a Broadcast Advertising feature is limited to a few brief sentences, its promotional effect is as powerful as 300 words of printed copy. It "highlights" the salient qualities of a product, its trade-name and the slogan if any, so that these arrest attention when seen in print.

MERCHANDISING THE BROADCAST ADVERTISING CAMPAIGN*

THE development of Broadcast Advertising has now reached the stage when, as a general rule, the successful program is the *well-merchandised* program; the feature effectively tied up with its sponsor's space and printed advertising.

The primary purpose of advertising is to make the prospect "turn toward" the product. In its specialized development it has reached a point where a well-laid advertising plan will accomplish the three purposes of

Attracting attention
Holding interest
Creating desire.

Broadcast Advertising, in itself, can both attract attention and hold interest, but the extent to which it actually creates desire for the product being advertised depends to a large extent upon the intelligence and thoroughness of the merchandising campaign back of it.

Moreover, it is undoubtedly the purpose of merchandising to carry on where advertising proper leaves off. That is to say—once the prospect has been led to express his desire, it is essential to do everything possible to turn that desire into action. It is necessary to stimulate it into action by supplementary means.

Merchandising a Broadcast Advertising Campaign is no new art so far as principles go. The established forms of tie-up successfully practiced by National Advertisers in support of their campaigns in other media, lend themselves very readily to broadcast merchandising. Moreover it has been of particular encouragement, to those whose task it has been to develop a technique of Broadcast Advertising Merchandising, to find that

* See Note at end of this section.

radio provides natural advantages to the advertising man when he comes to present the story to salesmen, jobbers, and dealers.

This advantage lies in the almost universal interest in good radio entertainment—an interest evidenced both by the consuming public and by the men who make up the distributing and sales organizations of the advertiser.

Mr. & Mrs. Average Listener have come to know the advertising programs which are most worth listening to. The advertiser's salesmen and dealers are ready—eager in fact—to hear about a good radio program which will give them personal pleasure besides opening up business opportunities for them. The "copy appeal" for merchandising helps both to the public and to the dealer is therefore much strengthened by this fact and at the same time simplified. It resolves itself into three main headings: (1) the appeal which will direct attention to the broadcasts; (2) the appeal which will carry over the goodwill produced by the broadcast programs to the benefit of advertising in other media; and, of course, (3) taking up the story where the broadcasting is left off and turning a favorable reaction into an actual desire for the merchandise.

Many Broadcast Advertisers are giving this aspect of their radio activities the closest sort of study. They are carrying out these three "tie-in appeals" in newspapers, magazines, car-cards, window displays, dealer bulletins, broadsides, direct mailing pieces and even into telephone salesmanship.

Almost all morning and evening newspapers devote approximately one-half page in every issue to news about radio. Week-end editions—either Saturday or Sunday—go much further, devoting whole sections to program listings, items of news about programs, radio stars, criticisms, etc. This undeniably demonstrates Reader Interest in Broadcasting, and since Broadcast Advertising programs constitute the bulk of all radio features, it also demonstrates Reader Interest in Broadcast Advertising. This

Reader Interest can be and should be capitalized by additional printed advertising, featuring the advertiser's Broadcast program.

An extract from NBC records on this point, reads as follows:

"The Stetson Shoe Company gives radio all of the limelight in its advertising campaign. It is used as the leading inducement for drives on the part of Stetson salesmen, branch stores, and independent dealers. The printed tie-in advertising, as well as the program, is built around the band of the Weymouth Post of the American Legion. For store windows, a stiff board frame is supplied, into which are inserted advance programs of their famous feature, the 'Stetson Shoe Parades.' A small house organ —bearing the title 'Stetson Shoe Parades—Bulletin of Broadcasts'—is sent out to dealers each month, giving them hints and timely topics on selling Stetson Shoes, photographs of particularly effective window trims and other articles of a promotional nature. Mats are provided for use in the radio pages of local newspapers. The Stetson Shoe Company's radio campaign is also its advertising campaign. This organization bends every effort toward completely merchandising their Broadcast Advertising."

To quote a further example:

"Bourjois & Company are perfumers and manufacturers of cosmetics. They contracted to use Broadcast Advertising for a thirteen-week test campaign. They commenced with every intention of continuing if, at the end of this period, indications were favorable and, in order to give broadcasting every opportunity to prove itself in a comparatively short period, it was decided to pay particular attention to merchandising their Broadcast Advertising. About a month before the first program was scheduled to go on the air a teaser-card was mailed to retail drug stores, perfumers, jobbers, and others—a list totalling 16,000 names. This teaser-card talked of the *program* rather than the manufacturer. It was planned to excite interest in a radio 'Evening in Paris,' with an additional suggestive line, —— and there's a big profit in it for YOU!' "

"About five days later a letter was sent to jobbers, announcing the

Broadcast Advertising campaign, informing them that a strong direct mail campaign to the retail trade was being conducted. The jobber was urged to have his salesmen cash in on the special effort, and there was enclosed a specimen display chart featuring the Bourjois program for the salesmen's price book. There was also a sample of a four-page envelope insert with space for the jobber's imprint for mailing to his own trade. The complete line of window display material, featuring the program was also explained to the jobber, exhibits being sent under separate cover.

"With this letter was enclosed a large broadside, outlining the complete campaign and carrying with it an order form, describing the special premium offers on certain assortments of Bourjois products—this blank was intended of course for retailers, but was sent to jobbers for their information. The entire mailing was enclosed in an envelope which bore on the outside a brief message from the President of Bourjois & Company.

"Again a few days later, the complete mailing list of retailers, perfumers, department stores, and others received the large broadside and the order blank.

"The next mailing was made to reach its destination within two or three days before the date of Bourjois' radio debut. It was sent to all jobbers and to the retail list and consisted of a window streamer in the form of a signed radiogram.

"Window display material was sent to retailers only upon request, as provided for on the order blank. The window display included a large stand-up, cut to receive a small insert card, giving details of each week's program, four smaller cards and a small window streamer all designed to convey a very Frenchy atmosphere and listing the stations carrying the Bourjois program. With this window display went an announcement, offering a prize for the window trim best portraying the French atmosphere and featuring Bourjois. Those who requested the display material also received copies of an eight-page booklet, entitled 'Bourjois Home Theatre' to be used by retailers for distribution among their customers.

"The name of the Bourjois radio feature is 'An Evening in Paris.' Its atmosphere is suggestive of the boulevard, Montmartre, and Parisian night life generally. The attempt is made to sell the Radio Listener a consciousness that Bourjois products are thoroughly Parisian in quality. After they had been on the air some time, the Bourjois Company brought out a new perfume naming it 'An Evening in Paris' for their Broadcast Advertising feature. While we are not in a position to quote direct figures we can say that the line of products bearing this name has met with phenomenal success.

"Bourjois' comprehensive coordination of sales promotion, printed and Broadcast Advertising is further supplemented by announcements in the newspapers and material for mailing to those Radio Listeners who comment on the program."

The two instances above quoted are examples of past practice, but they have contributed much to the fact that present-day Broadcast Advertisers now regard merchandising as one of the most important factors for success in Broadcast Advertising.

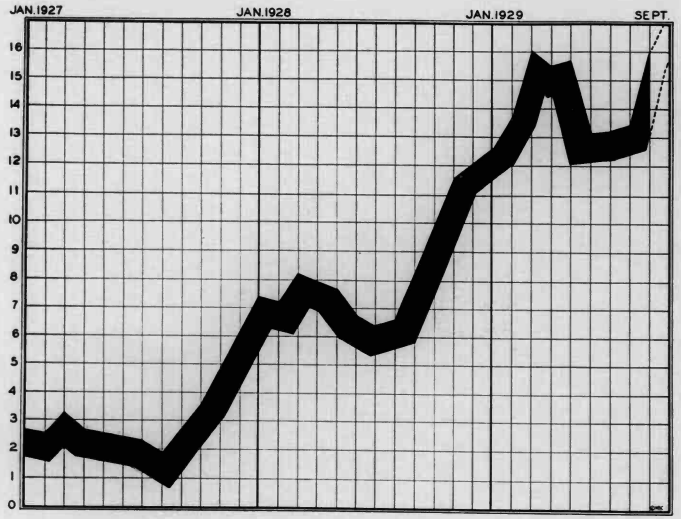
NOTE:—So important is this aspect of coordination to the prospective user of the radio medium that the subject has been given exhaustive analysis in another book, published by the National Broadcasting Company under the title of "MERCHANDISING THE BROADCAST ADVERTISING CAMPAIGN."

WHAT THE FUTURE HOLDS FOR BROADCAST ADVERTISING

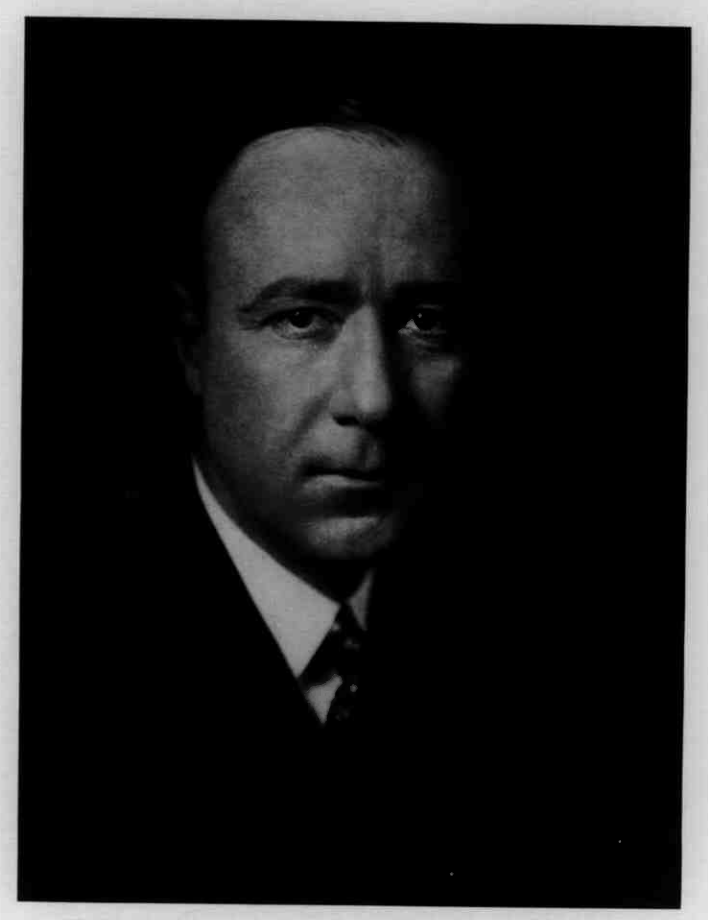
WITH all that has been done with broadcasting as an industry, as an art, and as a means of building business for American commerce in a tangible way, the possibilities for growth are constantly widening. A short time ago, we spoke of a "circulation" of a million—now we speak in terms of seven or eight millions. Tomorrow we may be forced to double or treble these estimates of our Reasonable Minimum Audience, depending upon the facts obtained.* In 1922, the total advertising income for station WEAF was in round figures $5,000.00. In 1926—the first year in which Network Broadcasting became a more or less regular occurrence—the advertising revenue for this station and those associated with it was about $1,300,000, including the cost of artists and musicians for the advertising programs. In 1927, during which time the Columbia Broadcasting System had entered the field, the total cost of Broadcast Advertising on *all* networks jumped to $3,760,010. This tremendous development is more clearly demonstrated in 1928 in the astonishing total revenue, for all networks, of more than $10,252,497. Up to and including September, the expenditures of national advertisers on all networks in the United States for 1929 had already reached $12,904,134!* And these figures do not include artists', musicians', and general program fees, several millions of dollars having been spent each year in this way. During this period of actual revenue growth, a truly remarkable representation of great national advertisers has characterized the list of NBC clients and the clients of that company's contemporaries. By October 1, 1929, one hundred forty-four National Advertisers were using the facilities of the National Broadcasting Company alone. Of this number, some hundred and ten were sponsoring individual programs of at least one-half hour's duration each

* These figures are compiled from the National Advertising Records.

week over wide networks giving varying degrees of semi-national and national coverage. An extremely healthy sign in this story of the increasing use of radio in advertising is found in the percentage of renewal contracts among National Advertisers. For example, the National Carbon Company is now on its seventh continuous year of broadcasting. The Great Atlantic & Pacific Tea Company has been broadcasting continuously for nearly six years, while the Metropolitan Life Insurance Company and the Bristol-Myers Company have each nearly completed five consecutive years. The Clicquot Club Gingerale Company is about to enter its fifth year. The U. S. Playing Card Company has broadcast its bridge games for five successive winter seasons. Apart from these early pioneers there are many advertisers who have been on the air since 1926,



The growth of Network Broadcast Advertising by monthly totals in multiples of $100,000.
(Compiled from figures issued by National Advertising Records.)



MERLIN HALL AYLESWORTH, PRESIDENT, THE NATIONAL BROADCASTING COMPANY, INC.

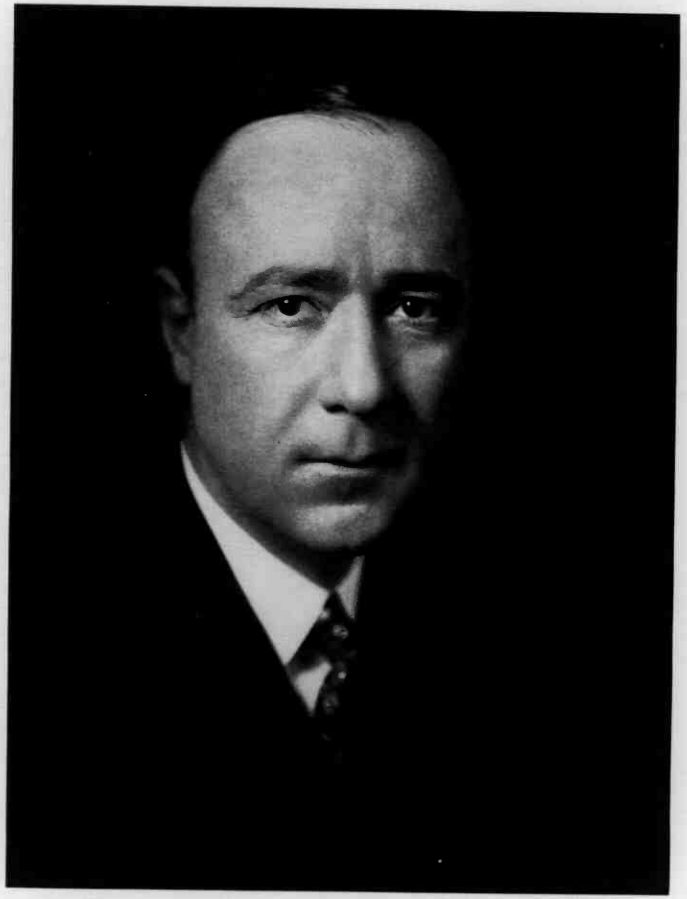
and the approach of 1930 is already marked by renewals from many advertisers whose first contracts became effective two years ago.

What is the growing attitude of the public toward Broadcast Advertising? The careful censorship exercised by the larger Broadcasting Companies has built up a public confidence of great value to advertisers. Not only is the Broadcast Advertising program welcome as a feature of everyday homelife, but the sponsor himself is becoming an institution. His weekly radio appearance is expected. The Broadcast Advertisement has social standing and prestige.

We may assume then that the Radio Listener of the future will be even more responsive to the Broadcast Advertising appeal than is the present member of the Radio Audience. One reason is that familiarity with this form of advertising will reduce resistance to its acceptance. Another reason—Broadcast Advertising copy, presentation and showmanship will be improved, expedients for surmounting present difficulties devised, and methods of tie-in will be made increasingly effective.

Such frank talks from time to time as that broadcast by Merlin H. Aylesworth, President of the National Broadcasting Company, in January, 1928 will aid in speedily securing the sympathetic cooperation of the public and will assure its willing acceptance of the Broadcast Advertisement of the future. Mr. Aylesworth said in part:

> "Revenue derived from advertising is the financial life-blood of every unsubsidized newspaper or magazine. . . . If a publisher did not carry advertising in his paper he would have to charge you five or ten or perhaps twenty times the price you now pay for it! . . . We allocate a certain proportion of our time to industrial institutions for presentation of programs which include advertising. . . . This method of operation is responsible for the broadcasting of the very finest of programs, without cost to the listener."



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PART III

THE NATIONAL BROADCASTING COMPANY, INC.

WHAT IS THE NATIONAL BROADCASTING COMPANY?

THE best exposition of the nature and purpose of the National Broadcasting Company is contained in the original announcement (November, 1926) of its formation, which read as follows:

"The Radio Corporation of America is the largest distributor of radio receiving sets in the world. It handles the entire output in this field of the Westinghouse and General Electric factories.

It does not say this boastfully. It does not say it with apology. It says it for the purpose of making clear the fact that it is more largely interested, more selfishly interested, if you please, in the best possible broadcasting in the United States than anyone else.

"RADIO FOR 26,000,000 HOMES

The market for receiving sets in the future will be determined largely by the quantity and quality of the programs broadcast.

We say quantity because they must be diversified enough so that some of them will appeal to all possible listeners.

We say quality because each program must be the best of its kind. If that ideal were to be reached, no home in the United States could afford to be without a radio receiving set.

Today the best available statistics indicate that 5,000,000 homes are equipped, and 21,000,000 homes remain to be supplied.

Radio receiving sets of the best reproductive quality should be made available for all, and we hope to make them cheap enough so that all may buy.

The day has gone by when the radio receiving set is a plaything. It must now be an instrument of service.

"WEAF PURCHASED FOR $1,000,000

The Radio Corporation of America, therefore, is interested, just as the public is, in having the most adequate programs broadcast. It is interested, as the public is, in having them comprehensive and free from discrimination.

Any use of radio transmission which causes the public to feel that the quality of the programs is not the highest, that the use of radio is not the broadest and best use in the public interest, that it is used for political advantage or selfish power, will be detrimental to the public interest in radio, and therefore to the Radio Corporation of America.

To insure, therefore, the development of this great service, the Radio Corporation of America has purchased for one million dollars station WEAF from the American Telephone and Telegraph Company, that company having decided to retire from the broadcasting business.

The Radio Corporation of America will assume active control of that station on November 15 (1926).

"National Broadcasting Company Organized

The Radio Corporation of America has decided to incorporate that station, which has achieved such a deservedly high reputation for the quality and character of its programs, under the name of the National Broadcasting Company, Inc.

"The Purpose of the New Company

The purpose of that company will be to provide the best programs available for broadcasting in the United States.

"The National Broadcasting Company will not only broadcast these programs through station WEAF, but it will make them available to other broadcasting stations throughout the country so far as it may be practicable to do so, and they may desire to take them.

It is hoped that arrangements may be made so that every event of national importance may be broadcast widely throughout the United States.

"No Monopoly of the Air

The Radio Corporation of America is not in any sense seeking a monopoly of the air. That would be a liability rather than an asset. It is seeking, however, to provide machinery which will insure a national distribution of national programs, and a wider distribution of programs of the highest quality.

If others will engage in this business the Radio Corporation of

America will welcome their action, whether it be cooperative or competitive.

If other radio manufacturing companies, competitors of the Radio Corporation of America, wish to use the facilities of the National Broadcasting Company for the purpose of making known to the public their receiving sets, they may do so on the same terms as accorded to other clients.

The necessity of providing adequate broadcasting is apparent. The problem of finding the best means of doing it is yet experimental. The Radio Corporation of America is making this experiment in the interest of the art and the furtherance of the industry.

"A Public Advisory Council

In order that the National Broadcasting Company may be advised as to the best type of program, that discrimination may be avoided, that the public may be assured that the broadcasting is being done in the fairest and best way, always allowing for human frailties and human performance, it has created an Advisory Council, composed of twelve members, to be chosen as representatives of various shades of public opinion, which will from time to time give it the benefit of their judgment and suggestion. The members of this Council will be announced as soon as their acceptance shall have been obtained.

"M. H. Aylesworth to Be President

The President of the new National Broadcasting Company will be M. H. Aylesworth, for many years Managing Director of the National Electric Light Association. He will perform the executive and administrative duties of the corporation.

Mr. Aylesworth, while not hitherto identified with the radio industry or broadcasting, has had public experience as Chairman of the Colorado Public Utilities Commission, and, through his work with the association which represents the electrical industry, has a broad understanding of the technical problems which measure the pace of broadcasting.

One of his major responsibilities will be to see that the operations of the National Broadcasting Company reflect enlightened public opinion, which expresses itself so promptly the morning after any error of taste or judgment or departure from fair play.

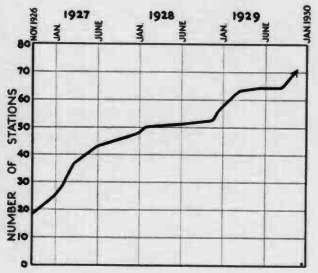
We have no hesitation in recommending the National Broadcasting Company to the people of the United States.

It will need the help of all listeners. It will make mistakes. If the public will make known its views to the officials of the company from time to time, we are confident that the new broadcasting company will be an instrument of great public service."

In the short period of its existence—the NBC was founded November 1st, 1926—the organization has progressed far in the development of new and intricate forms of technique both as to engineering and program production, to say nothing of a rather specialized development in actual merchandising methods.

From a personnel of hardly more than a score of people, the NBC staff has grown to more than 750 employees, among whom are electrical and commercial engineers, statisticians, sales and merchandising authorities; radio showmen, such as directors, announcers, continuity writers, program experts, etc.; musicians, public speakers, and actors, in addition to the various specialists that make up the personnel of any large business organization.

In brief, the National Broadcasting Company resembles an immense theatrical or moving picture producing organization whose stage is the entire world, whose medium is the radio wave, and whose function is to combine public entertainment with the promotion of sales for American business.



SHOWING GROWTH IN THE NUMBER OF STATIONS ASSOCIATED WITH THE NATIONAL BROADCASTING COMPANY

THE COMMERCIAL ASPECT OF BROADCASTING

BROADCAST Advertising became an organized standard medium of sales promotion with the introduction of Network Broadcasting. And Network Broadcasting had its inception, on a nation-wide basis, in the organization of the National Broadcasting Company.

NBC Network Broadcasting is based upon mutual agreements between that organization and a group of independently owned and operated stations. These stations are selected only after long and careful deliberation, taking into consideration not only the matter of equipment, which is important, but also that of popularity in their respective communities. These outlets are interconnected by specially engineered telephone lines, forming a "network" for the simultaneous transmission of radio programs.

THE COMPLETE NBC SYSTEM, INCLUDING WEAF, WJZ AND AUXILIARY NETWORKS

Thus, programs originating in the studios of the National Broadcasting Company are carried by wire to the various associated stations, enabling a Broadcast Advertiser to secure the finest talent available and making his per-station cost for this talent considerably less than if he were to attempt to present the same quality of program separately from a number of local stations.

The backbone of Listener Preference consists of sustaining programs, broadcasts of national events and the like, among which are interspersed features sponsored by commercial organizations, so as to make well-balanced entertainment. Each station, of course, maintains its own audience interest by continuing to serve the community with a certain number of programs of local origin.

In the breadth of its appeal, the National Broadcasting Company resembles a publication with coast-to-coast circulation. It has been aptly termed "The National Magazine of the Air." Editorial matter must balance advertising to a nicety so that the listener may keep his receiver tuned to a station associated with the NBC and be assured of a continuous program of gratifying variety and unfailing quality.

The ideal daily broadcast program, like the ideal magazine, should be of sufficient variety to interest the largest possible number of people. Although the publisher cannot expect his magazine to please everybody, nevertheless he can confidently expect to have at least one article in each issue which will meet with general approval. Likewise the broadcaster must adapt his program to the widely divergent tastes of the Radio Audience. The National Broadcasting Company in its role of National Magazine of the Air embraces in its make-up news items, religious services, running comments on sporting events, health talks, household hints, cooking recipes, art, bridge lessons, fashion talks, music, romance, fiction, farce, comedy, drama and like entertainment. This function of the National Broadcasting Company, in adapting its daily program to the

widely diversified tastes of the Radio Audience, is described in considerable detail later in this book.

Many fine programs which may come under one or more of the foregoing classifications constitute at the same time Broadcast Advertising. In other words, while in a printed magazine these classifications are considered purely editorial matter; in the National Magazine of the Air, a bridge lesson may be sponsored by a manufacturer of playing cards; a cooking recipe, by a great food manufacturer; or a sporting event, by a newspaper or other commercial enterprise.

The "reader advertisement" is practically obsolete in the better publications and rightly so, since its value as editorial matter is usually open to considerable question. With this new medium on the other hand, advertising history has been made—the "editorial content" becomes the advertising vehicle, and while the radio audience is actively influenced with respect to its buying habits, this influence can be exerted without the remotest possibility of offending.

"BROADCASTING HEADQUARTERS"

HOW does a program go on the air? Most people have a general idea of the process—a "studio" in which a microphone conveys the music or speech through wires to an aerial and thence through the ether to be picked up by the radio set in the home. Actually, of course, the process of broadcasting is infinitely more complicated than this sketchy idea conveys, and in network broadcasting, the process becomes even more complicated in view of the numerous stations which are interconnected by telephone wire-lines, to receive and rebroadcast each program.

"Broadcasting Headquarters," the big studios of the NBC at 711 Fifth Avenue, New York City, present a fascinating picture to the visitor. A hive of activity, a place of closely timed movements, of quick decisions, and of unfailing resource. There are eleven studios at Broadcasting Headquarters, four of them two stories high—lofty cathedral-like rooms. In-

deed, the largest studio of all is known as "the Cathedral Studio," since the resemblance is to a large degree heightened by the decorative scheme, and also because the nation-wide radio religious services are conducted there.

It will be noted by even the most casual visitor that the studios vary considerably in size. As a matter of fact, these sudios bear a definite relation to each other in their cubic capacities. Their size has been worked out to a nicety by NBC engineers with regard to acoustics and the requirements of various musical groups, ranging from soloists to quartettes, dance bands and great symphony orchestras. Each studio has a control-room alongside with a clear glass, sound-proof window so that the operator at the *monitoring* board may view the studio performance yet hear it only through the medium of his amplifier and loud speaker.

This booth enables the program director to balance his program for the most pleasing effect. He may hear the program he is directing just as it will sound over the air and yet be in full view of all the artists. He can be "in two places at once"—with his performers and with the Radio Audience. If the brass instruments of an orchestra are "drowning" the strings

NEW STUDIOS AND CONTROL OF THE NATIONAL BROADCASTING COMPANY AT 711 FIFTH AVENUE

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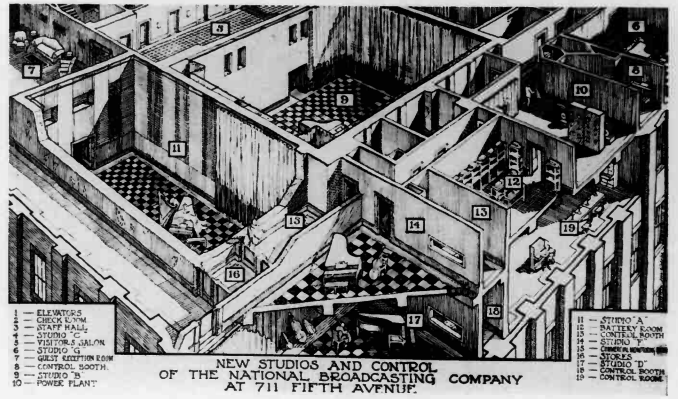

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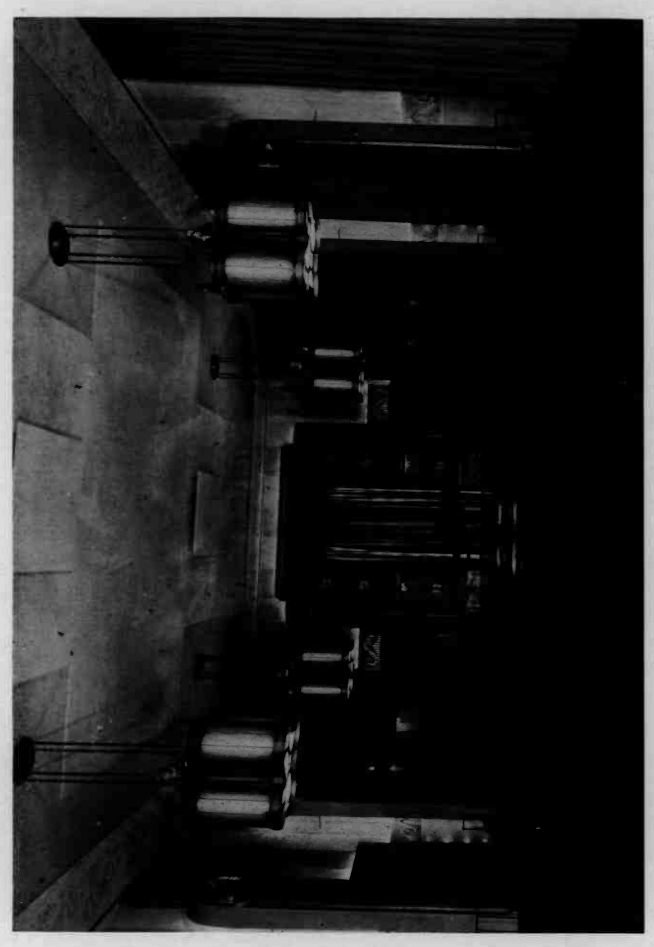
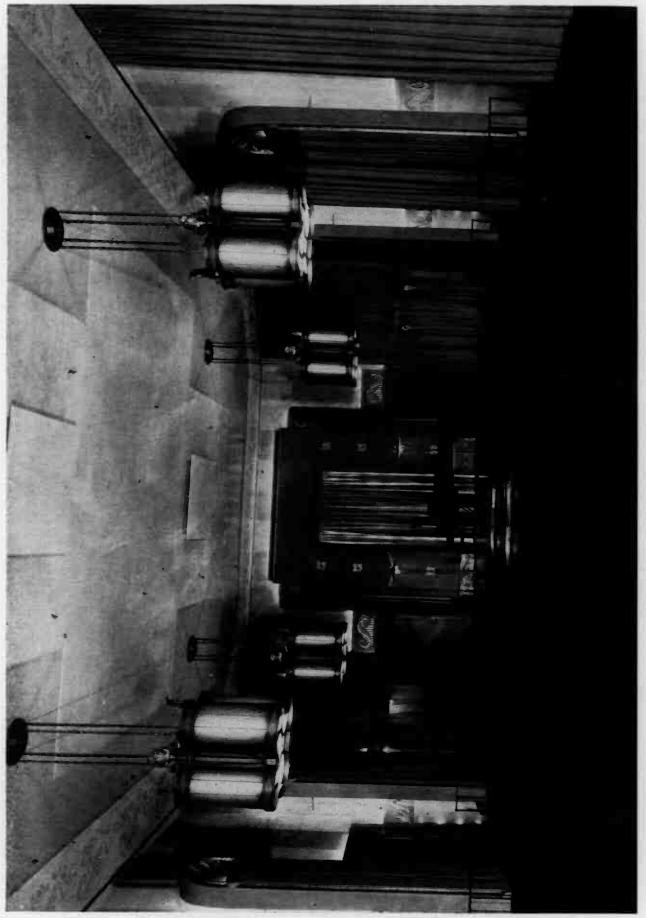


THE CATHEDRAL STUDIO

and wood-winds, the microphone closest to those pieces may be adjusted from the control-booth so that the right musical perspective may be achieved. It is the control operator's duty to raise or lower the output of sound so that the transmitting apparatus will at no time be overloaded. If the volume of sound in the studio drops below a certain amount the control operator manipulates his apparatus, so as to increase the amplification. Conversely, if the volume becomes too great, he reduces the amplification—and consequently the input of energy to the transmitter—so that "blasting" and distortion may be compensated for. Moreover, a certain "energy level" must be maintained, or, putting it another way, the degree of energy radiated by a transmitter antenna must be maintained at a constant strength so that even an insensitive receiver will respond to variations of volume. Every studio feature, no matter how small or large, is rehearsed before the microphone, with the control operator taking notes of the necessary monitoring or amplification control, in order that the ultimate broadcast may be a flawless performance.

Visitors may see the studio activities through other sound-proof plate glass windows, without disturbing the artists or the delicate and sensitive microphone. Sound leakage is further prevented by cork floors floating on felt, self-sealing doors, sound-proof walls and other isolating media. A studio in operation is physically cut off from the outside world, the sole channel of communication being the microphone.

Everything in an NBC studio proceeds systematically and according to time-table schedule. Prior to going on the air, the announcer in the studio is able to hear the preceding program through a headset, in order to be absolutely ready to take up the broadcast as soon as that program is finished. Artists and musicians are grouped in the studio well beforehand, microphones are tested, the placement of instruments confirmed, and various numbers given a final tryout. In addition to the necessary preliminary rehearsals, there is usually another rehearsal or test conducted immediately before going on the air.



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NBC PROGRAMS ARE BROADCAST ON A SPLIT-SECOND SCHEDULE

In the early days of broadcasting we can remember when it was actually necessary to await the arrival of some of the artists. Today such an occurrence would be unlikely, if not impossible. At NBC headquarters, every arrangement is made to have performers in ahead of time. There are tastefully decorated reception rooms for those waiting to broadcast or receive auditions, and other reception rooms for visitors who wish to listen to programs.

With it all there is a predominating air of master-showmanship. The program department sees to it that the various features are properly blended for a pleasing, well-balanced program. Nothing can depend upon extemporaneous speech or entertainment. Continuity, with suitable commercial announcements must be prepared for the announcers who must be trained so that the written lines may still sound spontaneous. Announcers are further provided with schedules or cue-lines so that they

may know precisely when and where and what to say. In fine, nothing is left to chance.

A large continuity department devotes its time to the preparation of scripts which make the framework of the programs. Musicians and arrangers are constantly working on scores for the musical portions of the program. The visitor will also see the musical library, the largest of its kind in the world . . . the laboratory where a staff of specialists in acoustics and radio communication are continually experimenting in order that the Radio Audience may receive a flawless re-creation of the sounds in a broadcasting studio . . . and the administrative offices where the business operations of broadcasting are conducted.

In addition to the studios in New York City, others have been established at strategic points to take care of the constantly mounting program requirements of NBC networks. For example, two channels are provided for programs originating at Washington, D. C. In one studio, a program may be broadcast through the local station WRC while another program is being presented in the second studio for transmittal to NBC headquarters in New York City for distribution to associated stations.

In Chicago, occupying a space of more than sixty thousand square feet in what will be the world's largest building, the Merchandise Mart, and installed with the most modern of broadcasting equipment, studios, and laboratories, the newest terminus of the National Broadcasting Company will be located.

The National Broadcasting Company will occupy both the nineteenth and twentieth floors in the great tower, and also a specially constructed building on the top of the main structure, directly behind the tower, housing the studios. Everything within the knowledge of radio engineers that will make for perfect broadcasting is being embodied in the construction of these studios and offices. The new division office will have six fully equipped studios at the opening, with lines and facilities installed allowing for expansion that may bring the total to ten. Incidentally, Studio

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In the early days of broadcasting we can remember when it was actually necessary to await the arrival of some of the artists. Today such an occurrence would be unlikely, if not impossible. At NBC headquarters, every arrangement is made to have performers in ahead of time. There are tastefully decorated reception rooms for those waiting to broadcast or receive auditions, and other reception rooms for visitors who wish to listen to programs.

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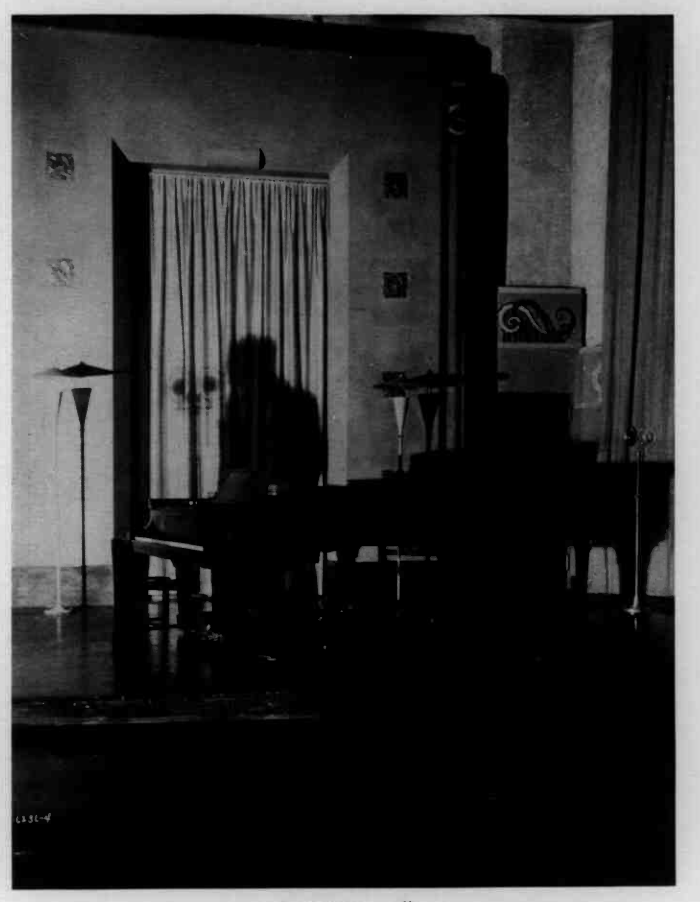
may know precisely when and where and what to say. In fine, nothing is left to chance.

A large continuity department devotes its time to the preparation of scripts which make the framework of the programs. Musicians and arrangers are constantly working on scores for the musical portions of the program. The visitor will also see the musical library, the largest of its kind in the world . . . the laboratory where a staff of specialists in acoustics and radio communication are continually experimenting in order that the Radio Audience may receive a flawless re-creation of the sounds in a broadcasting studio . . . and the administrative offices where the business operations of broadcasting are conducted.

In addition to the studios in New York City, others have been established at strategic points to take care of the constantly mounting program requirements of NBC networks. For example, two channels are provided for programs originating at Washington, D. C. In one studio, a program may be broadcast through the local station WRC while another program is being presented in the second studio for transmittal to NBC headquarters in New York City for distribution to associated stations.

In Chicago, occupying a space of more than sixty thousand square feet in what will be the world's largest building, the Merchandise Mart, and installed with the most modern of broadcasting equipment, studios, and laboratories, the newest terminus of the National Broadcasting Company will be located.

The National Broadcasting Company will occupy both the nineteenth and twentieth floors in the great tower, and also a specially constructed building on the top of the main structure, directly behind the tower, housing the studios. Everything within the knowledge of radio engineers that will make for perfect broadcasting is being embodied in the construction of these studios and offices. The new division office will have six fully equipped studios at the opening, with lines and facilities installed allowing for expansion that may bring the total to ten. Incidentally, Studio

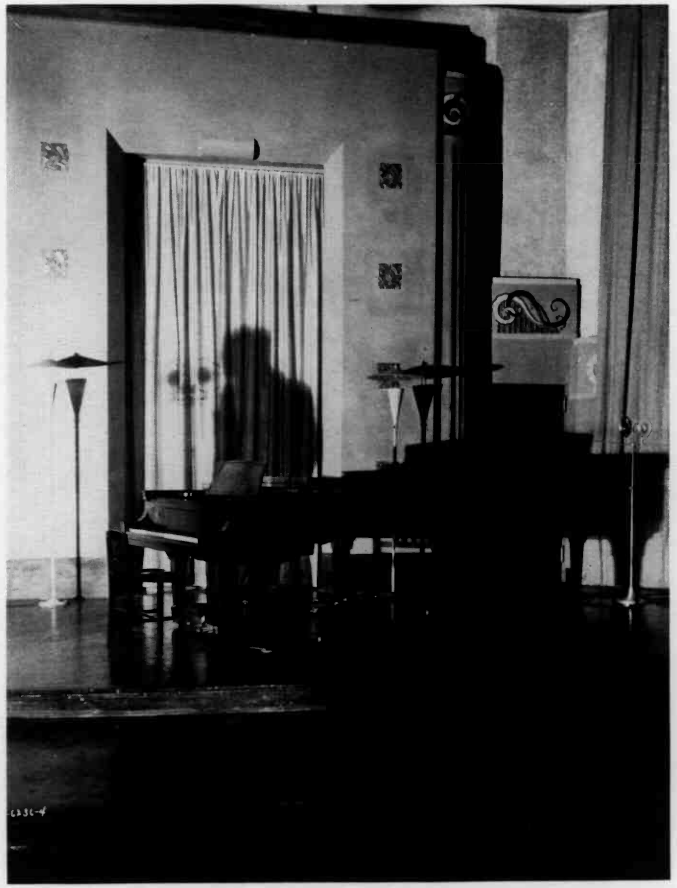


"NBC SPEAKS ——"

"A" in the new Chicago studios will be the largest specially constructed studio ever built.

In brief, the Chicago office of the National Broadcasting Company will comprise one of the most complete broadcasting divisions in the world, offering the very last word in broadcasting facilities.

The San Francisco studios serve as headquarters for the Pacific Coast Network. Programs may be broadcast to Radio Audience either locally in San Francisco, over the Pacific Coast Network, or over the entire system of the National Broadcasting Company. Development on the West Coast has been of the most progressive order and the NBC unit, manned as it is by a personnel of all-around experience constitutes an organization at once self-contained as an outlet for Pacific Coast advertisers and invaluable as a part of the national system.



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HOW A PROGRAM GOES ON THE AIR

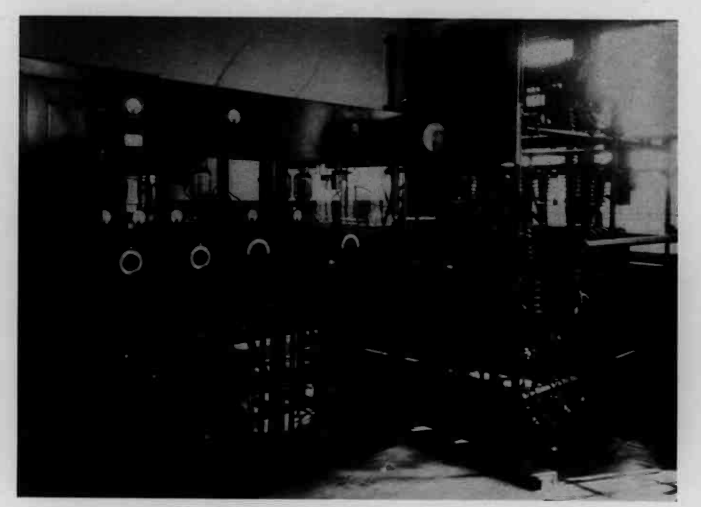
THE engineering activities and facilities behind the NBC have attained enormous proportions. The business of picking up a program and sending it to all parts of the country without a hitch involves an engineering staff divided and subdivided to take care of broadcasting stations in the networks, studio equipment, remote pick-up points, wire lines, installations, cooperation with associated stations and so forth. There is an ever-increasing flow of engineering detail to be attended to. The NBC engineering staff is on a twenty-four hour schedule of testing and re-testing, checking and re-checking. In fact, the complexity of program routing is so great that only a very brief description can be given here.

The procedure, however, is substantially as follows:

When a program is picked up by the microphone, it goes directly from the studio after modulation by the control operator to the control board of the NBC building. From here the program is routed to a master "long lines" control board through which the program is fed to the various lines connected with broadcasting stations associated with the NBC.

But in this brief statement of the routing of a broadcast program is encompassed a thousand and one details. What if an item of apparatus should suddenly become inoperative? How long a delay would such an accident entail? Except in unusual cases, the period of time necessary to rectify such conditions would be small indeed, for in the master control room at NBC headquarters are means for cutting out defective circuits and apparatus and switching in duplicate equipment.

How does NBC headquarters keep in touch with the various stations in the networks so that immediate reports of program reception may be received? The control room, again, at Broadcasting Headquarters houses a battery of telegraph instruments connected in a telegraph network with associated stations of the NBC system. Breaks, cross talk, line noises, and



PART OF THE TRANSMITTER, WJZ, BOUND BROOK, N. J.

similar conditions are immediately reported so that steps can be taken to rectify them.

The remote pick-up of programs and features from hotels, restaurants, ball parks, and so forth, alone involves a system of radio telephone circuits as complicated as could well be imagined. While telephone wires are usually employed, they are made up of specially engineered circuits of two wires, one for transmission of the program to the studio and the other an "order wire" or intercommunicating telephone circuit for use by operators. (This may be employed for programs in case of emergency.) All lines of remote microphone circuits (of which there are dozens in New York City in various centers of music, culture, and entertainment) terminate at the control board at NBC headquarters. Each morning the circuits are tested and measured for noises or "shorts." Prior to broadcasting and at

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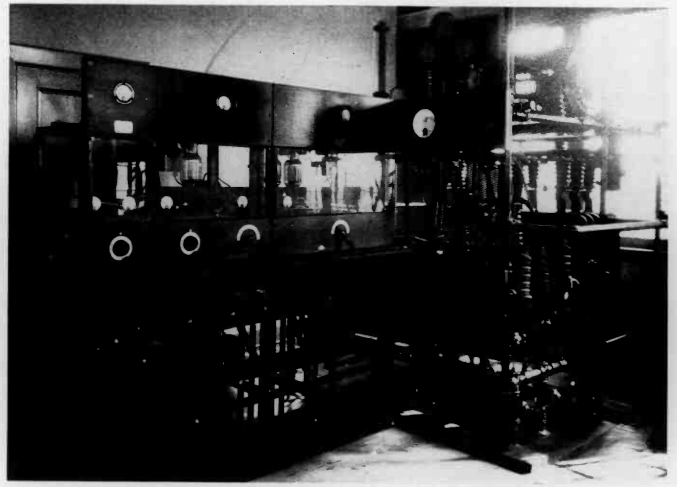

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intervals thereafter tone measurements from the highest to the lowest pitch or oscillation frequency are transmitted, and corrections made in order that each musical instrument will retain its original proportion when received by the listener.

One hour before a remote program is scheduled to go on the air the lines are again checked, talked over, and preliminary tests made. The microphone at the remote pick-up point is set up in the same manner as in the studio broadcast. Fifteen minutes before the opening selection the lines are again tested, and energy levels at the remote point and at the studio are again balanced. Five minutes before the deadline the remote pick-up operator is given the cue to stand by. And until this final signal is given the circuit is not considered to be in condition for a transmission of a program. In this way, the delicate sound waves, picked up by the microphone and translated into electric waves, are safeguarded through the various steps from remote microphone to the studio.

Similarly every step in Network Broadcasting is checked and checked again so that every chance for error is reduced to the minimum.

Such then is the work of the National Broadcasting Company. What is the organization set-up behind it?

NBC ORGANIZATION FOR CLIENT SERVICE

AS the founder of Network Broadcasting, the pioneer in the development of Broadcast Advertising on a nation-wide basis and as the largest and most strongly "backed" organization in the industry, the National Broadcasting Company offers to advertisers and to their agencies the most complete and far-reaching service obtainable in Broadcast Advertising.

The National Broadcasting Company is organized along lines that resemble any large industrial enterprise. The established divisions of production, distribution, and administration are as clearly defined with the NBC as they are in other branches of industry—save that here we place a somewhat different interpretation on the terms, "Production" and "Distribution."

In order that the NBC system may function smoothly it has been necessary to divide and sub-divide each department so that a relational chart of the NBC (see Page 92) presents a very complex picture indeed. Not only do the responsibilities of departments and sub-departments interlock, but because the commodity is intangible, it is difficult to define just where "production" leaves off and "distribution" begins.

So that the reader may have a clear picture of the NBC and the manner in which it functions it has been thought best to give a brief description of the departments in the order in which they might be considered in any large industry.

The Department of Plant & Engineering

There is no single department of the National Broadcasting Company that may be termed "most important." Each department performs its

CHANNELS OF NBC SERVICE

TO BROADCAST ADVERTISING CLIENTS

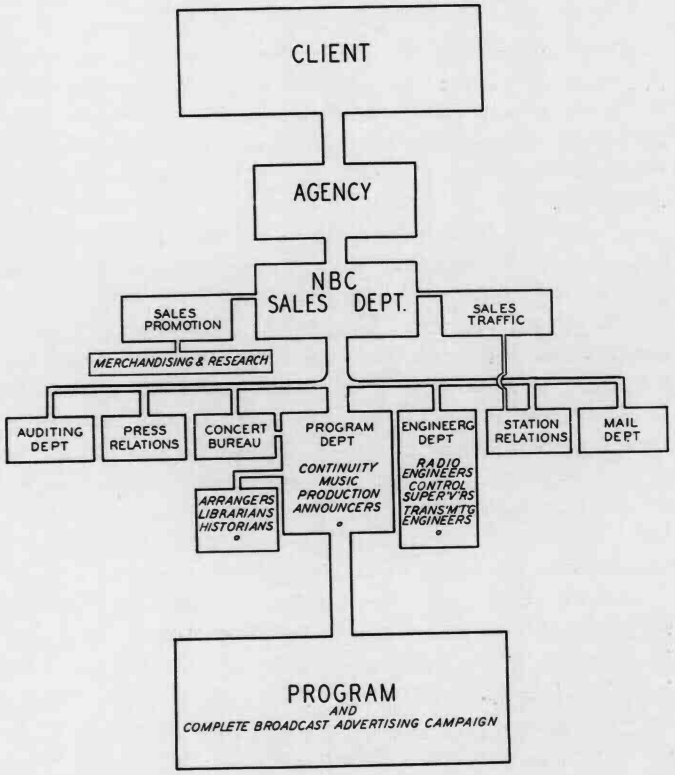

CHART SHOWS RELATIONSHIP OF THE VARIOUS DEPARTMENTS IN THE PREPARATION, CARRYING OUT, AND FOLLOWING UP OF A BROADCAST ADVERTISING CAMPAIGN

functions in making the wheels of broadcasting go around, and each was created because of urgent necessity.

Yet, if there were no transmitters, no microphones, no control boards and no wire lines, there would be no broadcasting. And these are the things that concern the Department of Plant & Engineering.

The personnel of this department is recruited from the best brains that money can purchase. The Westinghouse Electric & Manufacturing Company, the Radio Corporation of America, and the General and Western Electric Companies have been the training schools for those in charge of the vast and complex machine that is the NBC system. Scarcely a day passes but new instruments are developed and new systems devised in this department. In the laboratories on the eleventh floor of the National Broadcasting Company Building a large staff of research workers are continually experimenting and compiling data for future use.

The problems that confront the staff of the Department of Plant and Engineering involve all branches of technology. A broadcasting studio must be built so that it does not produce jarring echoes. It must be constructed so that sounds can be reproduced with the utmost fidelity. This involves a knowledge of both architecture and acoustics. Again a studio must be pleasing to the eye and its atmosphere must be conducive to artistic work. This involves illumination and ventilation engineering. A musical instrument or the human voice is picked up by a microphone and is carried through various systems of wiring, resembling the most complex telephone circuit in existence. Here the knowledge of the telephone engineer is given the most rigid test. Perhaps no other organization in the world has as exacting requirements for a radio engineer as the National Broadcasting Company. Stations WJZ at Bound Brook, New Jersey, and WEAF at Bellmore, Long Island are noted for the efficiency of their equipment and the precision with which they are operated.

The technical development of Network Broadcasting is in the hands of the Department of Plant and Engineering. The facility with which great

radio features have been announced from one part of the country and broadcast from other parts has been entirely dependent upon the knowledge and ingenuity of the Department of Plant and Engineering.

The Program Department

The various subdivisions of the NBC Program Department carry out their functions with regard to commercial programs, following the decisions made at a Program Board. The membership of this Program Board includes sub-department managers known respectively as Musical Supervisor, Production Supervisor, Studio Supervisor, and Continuity Editor. This Board provides the means of contact between the executives of the Program Department, the Sales Department and the Advertiser himself.

The Program Board meets in a board room on the top floor of the

THE NBC BOARD ROOM

National Broadcasting Company building at eleven o'clock every day. It is in this room that the germs of radio program ideas are born or examined as to their fitness for presentation to the listening world.

When an advertiser becomes interested in building a program for a campaign of Broadcast Advertising, the sales representative of NBC discusses with him certain basic principles of his advertising needs, which are specifically set out on a Program Request blank, illustrated on Page 57. This blank was designed only after a great deal of experience had been gained in the building of Broadcast Advertising programs, and the real needs had been demonstrated. It is sought to establish first the place of the broadcast program in the complete advertising scheme, and then to determine just what the specific objects of the programs will be, to secure a stronger consumer reaction, to promote dealer interest, to create some important impression of a quality in the merchandise, to change buying habits, and so forth. The audience to be appealed to is also determined, and the time of day at which the program is to be presented. (This latter is largely a matter of the audience desired, as it has been pointed out elsewhere in this book that the time of day is an important factor in determining what kind of an audience will be available to the broadcaster.)

With these facts in hand the problem is presented to the Program Board which holds each program request for thought and discussion for approximately one week, during which time as many ideas as possible are brought to bear on the problem. Each member of the Board is called upon to contribute of his special knowledge, insofar as it will effect the execution of each idea suggested.

The existence of the Program Board provides an important regulating valve for all ideas, since it is in a position, from its experienced membership, to pass on the practicability of suggestions made. It also brings to bear a group of varied minds, giving each advertiser the benefit of collectively different thought devoted to his specific problem.

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submission to the client. Standards are maintained and the entertainment quality upheld in this manner.

The plans for the building of a given program, having been set in the Program Board itself, are then turned over for action to the various subdivisions of the Program Department, whose functions are under the direct control of the Program Director.

Since the heads of the various sub-departments are all members of the Program Board, they are able to direct the activities of their assistants from a direct knowledge of the requirements of each progam.

The contributions of each department as to music, continuities, etc., are brought together under the supervision of the production director who assumes responsibility for the actual presentation of the program. It is then placed in rehearsal, delivered in audition form as many times as necessary, and when approved placed in the schedule for weekly broadcasting.

Musical and Literary Research Department

This department of the National Broadcasting Company is fortunate in having Mr. Walter Damrosch as its consultant. Mr. Damrosch exercises advisory supervision over all musical problems in connection with broadcasting over NBC networks.

Now the broadcasting day for the NBC is between seventeen and eighteen hours for each network—or a total of thirty-five broadcast-hours in all—and during this time hundreds of different pieces of music, or excerpts from plays and books and other literary material, may be put on the air.

The laws governing the public appearance of copyright material are strict and the penalties for disregarding them heavy. Thus, should the National Broadcasting Company broadcast or permit to be broadcast over an NBC network station, music or dialogue, the copyright for which is held by another organization, they would be liable for damages.

So it will be seen that in the one small matter of examining programs and checking them against records of copyright, the Musical Research Department has a task of no mean proportion. This department safeguards the interests of both NBC network stations and NBC clients.

Again, the Musical Research Department is entrusted with the supply of music and literary material for programs. Furthermore, it can furnish this music arranged for any musical combination, from a violin solo to a full symphony orchestra.

For example, some obscure piece of music may be limited as to the number of combinations of arrangement. A given composition might be available as a string trio or piano solo only, and it is desired to adapt it to a male quartet or a symphony orchestra. Ten musical writers are continually employed to make such arrangements and adaptations for clients' programs and for the sustaining programs of the NBC. Again, the Musical Research Department can take care of a practically unlimited number of original compositions especially conceived and arranged for a given sponsor or for some special occasion. If the unusual circumstance should arise that a given composition is not filed with the department, it will either be secured, or an original composition from the meagre snatches of the melody be made.

An entire book the size of the present volume could be written on the various aspects of the Musical and Literary Research Department's activities.

The Musical Library

If one can imagine a library of music and dramatic material, etc., the contents of which must meet the large and exacting needs of the foregoing Musical Research Department, some small idea of its comprehensiveness may be obtained. The Musical Library of the National Broadcasting Company is as large as it needs to be—which is as much as saying that human ingenuity could not have compiled a more exhaustive collection of musical

SPECIAL NOTES FOR

CONTINUITY DEPARTMENT

ANSWERS TO THE FOLLOWING QUESTIONS WILL BE MOST HELPFUL TO NBC CONTINUITY WRITERS. AND WE WOULD APPRECIATE YOUR MAKING ANSWERS AS COMPLETE AS POSSIBLE:

TO WHAT PARTICULAR TYPE OF PERSON, OR GROUP OF PEOPLE, DO YOU WISH TO DIRECT YOUR ADVERTISING MESSAGE?

WOULD YOU PREFER TO HAVE YOUR CAMPAIGN DESIGNED TO STRENGTHEN DEALER CO-OPERATION—OR WOULD YOU PREFER TO DEVOTE YOUR EFFORTS TO SECURING AN IMMEDIATE BUYING REACTION?

WHICH PARTICULAR SLOGANS, PHRASES OR WORDS IN YOUR PRINTED ADVERTISING, BEST EXPRESS YOUR SALES MESSAGE?

ADVERTISING HAS OFTEN CHANGED BUYING HABITS. IS IT YOUR DESIRE TO DO ANY "EDUCATIONAL" WORK—INTRODUCE A NEW PRODUCT—A NEW USE—OR CHANGE PRESENT BUYING HABITS—EITHER IN QUANTITY OR QUALITY?

MAY WE HAVE PROOFS OF YOUR PRINTED ADVERTISING?

FURTHER REMARKS:

REVERSE SIDE OF THE GENERAL INFORMATION FORM, ILLUSTRATED ON PAGE 57

and theatrical material. Consider a thirty-five piece symphony orchestra broadcasting an hour's entertainment. Each musician must be supplied with his part. This means that for each number played, thirty-five parts must be furnished. If this orchestra averages a number every ten minutes, three hundred and fifty separate pieces of music must be carefully arranged as to continuity so that each musician may play through a program without distracting search. Then there is cataloguing to be done, and filing. Indeed, the Musical Library at NBC Headquarters is a busy place, being the storehouse of the "raw material" of broadcasting. And, as with all NBC facilities, the Musical Library is at the disposal of the client. The musical material for an endless number of programs, suggesting all manner of subjects from airplanes to Nautch dancers and from breakfast coffee to cloisonné vases, is classified by direct and cross reference for instant consultation or use.

The Continuity Department

It was shown on Page 56 that the various elements in a radio program must be properly blended and that continuities with suitable commercial announcements must be prepared. The department responsible for this work is one of the largest in the National Broadcasting Company, employing no less than a dozen writers in addition to a large and highly trained secretarial and clerical staff.

The Continuity Department cooperates with the Musical and Production Departments so that each program may be presented in a form, suitable both to the client and to the Program Board of the National Broadcasting Company. It is this department which furnishes a final mimeograph form of the program which the announcer uses during a broadcast.

Where a Broadcast Advertiser desires the service, the Continuity Department prepares the general dramatic form and atmosphere of the feature. And the department is prepared at any time to write all sorts of

continuities, from the most elaborate dramatic presentations to the simplest of brief introductions to a musical feature.

The Production Department

The Production Department is another subsidiary division of the Program Department. Its duties are the assignment of production directors, announcers and the allotting of studios for rehearsals and broadcasts. A new program, as conceived by the Program Board, is presented to the manager of the Program Department who in turn assigns a production director. The details of the program are developed by this production director who consults the Musical Department, the Continuity Department, and that division of the Production Department responsible for the assignment of studios.

The production director arranges for his cast, if there is to be one, calls for rehearsals, and begins work, preparing the feature for a Program Board audition. After this audition he makes whatever changes are necessary for the improvement of the program and holds final audition for the client's approval.

It is the production director's responsibility to see that all matters pertaining to the smooth running of a feature are in order. Any change which to his mind would be an improvement in the presentation of the program is expressed in a report submitted to the manager of the Production Department.

National Broadcasting & Concert Bureau

The National Broadcasting Company is peculiarly fitted to supply talent for a Radio Broadcast Advertising program. In fact, it is doubtful if there is another agency in the world with the facilities of the National Broadcasting & Concert Bureau—a department of the National Broadcasting Company under the direction of a man, who for many years managed the New York Symphony Orchestra and such great artists as Damrosch, Schumann-Heink, Heifetz, Marion Talley, and others.

The factors that influence the choice of a radio artist are as exacting as they are numerous. Broadcasting requires a technique of its own. In many respects correct microphone stance is more difficult than a pleasing stage presence. On the stage an artist may synchronize his movements and his voice into a harmonious whole. But, before the microphone, in order to get the best results, he must reduce physical movement to a minimum. Even the greatest artists need training in order to broadcast well. So the casting of the parts in an advertiser's radio program becomes a problem requiring the study of experts with unlimited facilities at their command. After the program and continuity have been selected and written, the National Broadcasting & Concert Bureau places its facilities at the disposal of the Program Board and the Program Department. The right "types" are chosen so that even the voice and personality of the artists may, as far as possible, suggest and harmonize with the theme of the client's progress.

Eventually a radio artist, if he is not aready famous, becomes so. He becomes identified with the product or service of the advertiser. The public begins to manifest a desire to see and hear him in person. In this way the publicity effect of the radio character is heightened considerably.

The National Broadcasting & Concert Bureau now arranges the concert bookings for more than a hundred artists—some of them making coast-to-coast tours. Others, whose radio engagements will not permit long absences from New York, appear in person in a more limited territory. And it should be borne in mind that each personal public appearance of radio artists identified in name and reputation with a nationally advertised product, strengthens the radio and space advertising of the sponsoring organization.

The Station Relations Department

Just as most large organizations find it necessary to supervise the shipment and routing of merchandise, so the National Broadcasting Company

must control the "shipment and routing" of its programs to various stations in the networks.

The routing of programs over NBC networks requires the exclusive attention of a large staff of specialists; traffic managers of the broadcast commodity. The quality of the signal received by a remote station is sometimes affected by unnecessarily long transmission lines. And, of course, it is more economical to use the shortest possible electrical route between the point of pick-up or studio and the broadcasting station. But this shortest route may be unavailable for one reason or another. Since telephone lines are used for transmitting NBC programs to network stations, it is easy to see that public message traffic may interfere in the use of a given line. Thus it devolves upon the Station Relations Department to locate the next most efficient route for a program on its journey from the studio to a given station. The NBC rents trans-continental lines, and consequently NBC programs have a clear highway to their final outlets. The amount of arranging, obstacle-surmounting, and expedient-devising classified as "traffic," reaches astonishingly large proportions. And if it were not for the specialized knowledge at the command of this department, smooth operation of the NBC system would be difficult, if not impossible.

The Press Relations Department

Almost literally it may be said that the Press Relations Department is a creation, not of the NBC, but of the newspapers. Their needs for accurate information, and the NBC's realization that news of broadcasting activities, to be of any use, must be gathered systematically and collected at one point, have made this department what it is—a newspaper city room. The Press Relations Department of the National Broadcasting Company furnishes a schedule of the daily programs continuously and simultaneously broadcast over the two systems of the NBC. This schedule is contained in a weekly news statement sent to more than 1900 newspapers, radio and musical magazines, radio reviewers, news syndicates and

special writers in the U. S., Canada, and England. When the news value of special broadcasts warrant, these are covered in special releases to the newspapers. To keep up with the demand for stories of special interest, a regular feature service was established some time ago. This service furnishes interesting stories about radio stars and their sponsors and includes photographs, mats, etc. So heavy has been the demand for this feature service, which was limited to one paper in each of 217 cities, that an additional service was recently added with an entirely different set of stories and illustrations to supply those papers not included in the original list.

The Press Relations Department is equipped with two teletype machines which supply both United Press and Associated Press bulletins, enabling the department to cooperate with the newspapers of the country in announcing over NBC networks brief bulletins of national and world events.

The Audience Mail Department

A "fan" letter is more than a written hand-clap. Since naturally, only a few listeners among many can be expected to write, each letter represents many interested hearers of the sponsor's message. In what other branch of advertising can one expect written criticism of one's copy? Much printed advertising resembles a flight of arrows over the ramparts of the seller's fortifications into the terrain of the buyer. Some of the arrows strike, without doubt. But of whom they strike, and where and how, little is known. The Radio Broadcast Advertisement makes a confederate of the "reader." An appreciable proportion of the listeners to a Radio Broadcast Advertisement bring us complete reports of the morale of our army of prospects—thus we know where to aim our arrows in future volleys. In a sense, Broadcast Advertising copy can be self-corrective. If it is found to be weak here and there, it isn't long before our listeners advise us of the fact. If it is unusually effective, we are certain of it before our next advertisement appears.

But these letters; these fragments of applause, must be collected; the wheat and chaff separated; the letters forwarded to each advertiser in order that suitable action may be taken on them. And right here, the correspondence department of the NBC takes charge, and transforms the chaotic deluge of mail into a smooth running stream, piped, as it were, direct to the advertiser's offices.

Accurate statistics as to the number of letters received per month, per year, by station, etc., are kept. Where letters are addressed to the NBC or to a station in one of the networks, they are carefully read, copies made, and the original sent to the sponsor of the program commented upon. Letters addressed to sponsors in care of stations are forwarded unopened.

This work alone requires a staff, not merely large, but above the average in intelligence. It is no small job to sort, route and compile statistics on over 1,000,000 letters a year.

Briefly the correspondence department of the NBC assures the Broadcast Advertiser of effective contact with those who listen to his message and who express interest in his product or service.

The Sales Department

The Sales Department of the National Broadcasting Company has been aptly termed the "client contact division." While the sale of time on the air is cleared through this department, its primary function is not sales, but client service. NBC representatives are not recompensed on a commission basis. They are salaried executives, whose duties are to act as clients' representatives within the organization. All matters concerning an NBC client are placed in the hands of the commercial representative servicing the account. To the client, he is, to all intents and purposes, the National Broadasting Company; to the NBC, he is the client. NBC commercial representatives are thoroughly trained Broadcast Advertising counselors. Their duties are advisory, rather than promotional. It is the NBC commercial representative who prepares a complete presentation of

facts, figures, and other pertinent data to guide a client. It is the NBC commercial representative whose time and thought are exclusively devoted to aiding the client in deriving the utmost in sales promotional effect from a Broadcast Advertising campaign. It is the commercial representative who constantly watches every detail in connection with an account so that no slip or omission may cause disaster to a program.

The Sales Promotion Department

When a client comes into the National Broadcasting Company's offices to plan his campaign, his problem has already been investigated in a preliminary manner by the Sales Promotion Department. His original requirements as set down by the commercial representative contacting him, have been sifted by this department for presentation to the Program Planning Board. However, an opportunity is taken to sit down with him and with his Advertising Agent, to plan a course of action to be taken in backing up the programs with adequate supplementary tie-ups, embracing dealers, jobbers, salesmen, store clerks, and the general consumer public. The use of the various visual media—newspapers, magazines, dealer helps, and direct mail—is discussed and laid out. The most effective copy slants to take in referring to the programs are often worked out. If desired, roughs for complete ads, layouts, window card suggestions and follow-ups are provided the client or his agency. The actual preparation and carrying out of this tie-up work, of course, remain in the hands of those in charge of the client's advertising.

The Sales Promotion Department has tackled the study of means and methods in making Broadcast Advertising a real merchandising device. It has analyzed the campaigns of successful Broadcast Advertisers, and has passed on the good ideas to newcomers, to see them adapted and improved. Soundly based on established principles, a new technique of merchandising and promotion service for use in conjunction with the radio medium, has been created.

The dual function of this department is to promote sales for NBC clients, and of course to promote the sales of Broadcast Advertising to the national advertiser, by the production of literature which will provide authentic information on the new medium, and establish its valuable attributes, in understandable form.

ESTIMATING THE SIZE OF THE NBC AUDIENCE

THERE have been various estimates made of the size of the Radio Audience. Some of these estimates have been sound and conservative —many of them rather too liberal for serious credence. However, for the present purpose, the method used by the Station Relations Department of the National Broadcasting Company will be briefly considered.

For the purpose of conservative estimate, the Effective Service Area of each station is limited to a radius of one hundred miles from the broadcasting transmitter, although in many cases and under certain conditions, satisfactory reception may be expected at points well beyond this arbitrary limit.

The number of receiving sets in each Effective Service Area is then computed from a combination of the most reliable sources; from an analysis of receiving set sales, reports of dealers, stocks on hand, sale of tubes, batteries and other accessories, magazine circulation (a factor indicative of potential radio interest, though not a direct determinant of set possession), a literacy factory for each state to counterbalance the unsually low literacy percentage in certain sections, and from much study of the development of other home necessities (automobiles, residence telephones, etc.).

NBC statistics show that

I. The nation-wide network associated with WEAF includes 8,190,000 receivers; *

II. The nation-wide network associated with WJZ includes 7,499,000 receivers; †

* This includes the Basic WEAF Network and Auxiliary Stations.

† This includes the Basic WJZ Network and the same Auxiliary Stations.

III. The network composed of the Pacific Coast and Mountain Groups of stations includes 1,402,000 receivers.

Now, having established a reliable estimate of the number of sets within a given territory, this figure may be multiplied by 4.3—representing the number of persons constituting the average family as determined by United States Government statistics. This procedure gives a conservative estimate of the Potential Audience, but in order to make full allowance for sets which are not in operation at a given time, or which are tuned to other stations, and for members of a household who may not be present during a given program, the number of listeners is discounted 75 per cent.

Thus, the regular audience of the network, comprised by WEAF and Associated Stations of the National Broadcasting Company (which includes the Pacific and Supplementary Networks) is estimated at 8,804,000 as of January 1, 1929.

The audience of the network of WJZ and Associated Stations is estimated in a similar manner. The number of receivers in the territory covered by this network is multiplied by 4.3 (the average American family figure.) In this way, the audience of the network of WJZ and Associated Stations, including the Pacific Coast network has been estimated at 8,061,425.

Even with this Reasonable Potential Audience, drastic cuts may be made for whatever reason occurs, and there still remains a tremendous audience—reckoned in millions, whose attention may be held throughout a program; an audience far greater than can be reached by any other single medium.

THE PURCHASING POWER OF THE RADIO AUDIENCE

WHAT sort of people comprise the Radio Audience? Is it a heterogeneous mass of people including every one from millionaires to day-laborers or is it an evenly substantial body with average tastes, possessing money and having a willingness to spend it for luxuries as well as necessities?

In other words, does the Radio Audience constitute a sound market? And will the people who listen to Broadcast Advertising programs buy the products of sponsors?

Again the weighted balance of a number of pertinent factors furnishes the answer.* The forty-seven outlets of the NBC Network associated with Station WEAF, covers an area, containing 88.5% of all potential listeners within the United States and yielding 92.7% of the nation's annual taxable income. In the case of the thirty-eight outlets of the NBC Network, associated with WJZ, these figures are altered slightly to read: 78.5% of all potential listeners within the United States and yielding 90% of the nation's total taxable income.

On January 1, 1929, estimates show that there were approximately 100,832,000 people within the territories covered by the stations associated with WEAF, occupying 22,577,000 homes; and the products yielded by this territory are valued at $37,842,961,000.

In the Network associated with WJZ, these figures are altered slightly to read 94,639,000 people in the territories, occupying 21,223,000 homes; and the products yielded by this territory are valued at $34,321,262,000. It is therefore reasonable to assume that a large percentage of the Radio

*This aspect of Broadcast Advertising is given more detailed treatment in "NBC Networks, Facts and Figures," published by the National Broadcasting Company, a complimentary copy of which will be sent to any reader upon request.

Audience is made up of people who are capable of buying, and who *do* buy the multitudinous commodities that contribute to the building and maintenance of the American home, and appreciate high-class entertainment. They are capable of and willing to express their interest in most tangible results; namely, purchase of products.

In the case of the audience as estimated by the figures derived from a study of the network associated with station WEAF, we find that 8,190,000 of these people have purchased radio receiving sets; and of that associated with station WJZ, 7,499,000 have purchased radio receiving sets. The ownership of a receiver averaging in price between $100 and $150 complete with accessories, indicates that these members of the Radio Audience are not averse to buying luxuries. But there are other facts that directly indicate that the Radio Audience, large as it is, may be considered a Quality Group.

Of the 22,577,000 homes in the WEAF Network, 11,250,000 are equipped with telephones; and of the 21,223,000 homes in the WJZ Network, 10,358,000 are equipped with telephones.

As a further sidelight on the character of the Radio Audience, it is interesting to note that according to the National Automobile Chamber of Commerce, there are over 18,400,000 passenger automobiles in the WEAF Network and 16,625,000 in the WJZ Network. While the possession of a radio receiver does not necessarily bespeak the ownership of a car, it is certainly reasonable to draw the conclusion that a very large number of these car-owners are also possessors of receiving sets.

The radio audience are for the most part home-owners. They are prospects for every conceivable commodity. Unquestionably the radio audience forms the basis of a market so rich that alert advertisers will not want to neglect it; a market so large that its very size far outweighs any comparison of its actual cost with other media.

THE ADVISORY COUNCIL OF THE NATIONAL BROADCASTING COMPANY

IF there is one need in broadcasting that surpasses all others in importance, it is that this great agency be handled to the best interests of the public. The public must be pleased at all costs—all else is secondary. And since there are no precedents to guide as in other industries, we must learn by experiment the best method of accomplishing this mission.

The NBC Ideal

The National Broadcasting Company is the leading organization in America making the experiment of Radio Broadcasting. It wishes to demonstrate to the American people that this agency for mass communication can be handled by a private organization effectively, economically, and progressively. It wishes to show that the NBC can respond immediately to the public need and taste. It wishes to prove that it can administer the facilities of Radio Broadcasting with maximum service both in quality and quantity. If the National Broadcasting Company can provide the highest quality of program possible in the United States, and if it can do this without charge upon the listener and to the best advantage of those fairly entitled to use Radio Broadcasting facilities, it will have rendered the kind of service to the American public which it considers to be the NBC ideal.

"How Would You Handle This Problem?"

It is manifest that no one organization could hope to live up to such an ideal without the wise advice of disinterested and competent people. The counsel of able men of diversified experience, located in different parts of the country, and having utterly no self-interest where their opinion is

sought, had to be secured. A dispassionate, unbiased answer to the question, "How would you handle this problem?", must be available.

To ensure the reduction of errors to their minimum; to nicely adjust rapidity of expansion with judicious conservatism, and in order that every policy of the National Broadcasting Company may be seasoned with caution in the public interest, it was deemed advisable that an Advisory Council be formed.

A number of distinguished American men and women, each an outstanding figure in his or her particular field of activity, graciously agreed to act as mentors to this young and growing organization. Accordingly, the National Broadcasting Company is today fortunate in having a group of diplomats, savants, artists, financiers, economists, industrialists, world leaders in every field of endeavor, as its guiding head.

Special Study Committees.

In order that the fields for public service of Radio Broadcasting might be given extension, a number of special sub-committees of the Advisory Council has been formed. Committees on Religion, Education, Agriculture, Music, Drama, Political Economy, Women's Activities, etc., are either functioning or in process of formation.

At the third meeting of the Advisory Council in January, 1929, as in previous meetings, a number of chairmen of sub-committees reported progress.* The Committee on Agriculture, for example, reported and made suggestions as to improvements that could be made. These improvements have been given careful study and the line of advance is now more clearly defined. The report of the committee on religious activities has stimulated and suggested immense improvements to the public benefit that are now under way. The committee entrusted with the study of the educational possibilities of Radio Broadcasting reported, and inspired the NBC to greater efforts in that direction. Notable progress was shown to

*Full reports of these meetings are available upon request.

have been made in the field of labor; the committee on labor reporting and suggesting extension of effort of incalculable value. In the field of music, the special committee appointed to investigate this phase of broadcasting presented a most optimistic report; a report tending to show that broadcasting is making America the outstanding musical-minded nation.

The Advisory Council and Its Relation to American Business

That which benefits the public also benefits American Business. Economic stability is seldom achieved at the expense of public approval. Therefore, it may be truthfully stated that the distinguished men and women comprising the membership of the Advisory Council of the National Broadcasting Company are working to the increasing advantage of all listeners, and indirectly reflect this benefit upon the Broadcast Advertiser. American Business is supporting Radio Broadcasting; it is furnishing this support principally because it derives untold commercial advantage by so doing. Yet these advantages would be withdrawn instantly were the Broadcast Advertiser to displease his public. "The Public Be Pleased" is no idle touch of verbiage with the National Broadcasting Company. Public approval is the keystone of an arch of service. The National Broadcasting Company and the Broadcast Advertiser are helping, each the other, to further progress.

CONCLUSION

WHEN a mere experiment grows, almost overnight, into a two and one-half billion dollar industry—there is little need to attempt to justify the foundation upon which it is built. That foundation is the mighty power of radio as an advertising medium.

Without Broadcast Advertising it is doubtful if radio would have survived in this country. Without Broadcast Advertising one thing is certain: radio would now occupy a very minor place in American life.

Broadcast Advertising is the prime mover in stimulating technical development, in making possible the astonishing advances that have taken place in radio.

It is hardly necessary to dilate upon the position held by the National Broadcasting Company in this industry. To many people in all parts of the United States, the National Broadcasting Company is *radio*. Thousands, even millions, keep their receivers tuned in to their local NBC stations day in and day out.

Many large national advertisers are spending some $250,000 to $500,000 a year for one program per week, and this tremendous appropriation is fully justified by the dollars and cents return which they receive from this investment.

Broadcast Advertising is helping to build American business. The National Broadcasting Company, as the largest and most strongly backed organization in this field, is conscious of its great responsibility to the American public and to the users of its facilities. Every policy of the National Broadcasting Company is aimed at fulfilling these obligations to radio listener and Broadcast Advertiser. The National Broadcasting Company has a definite job to do in adding to the sum total of human happiness and in building prosperity in a very tangible way.

FINIS

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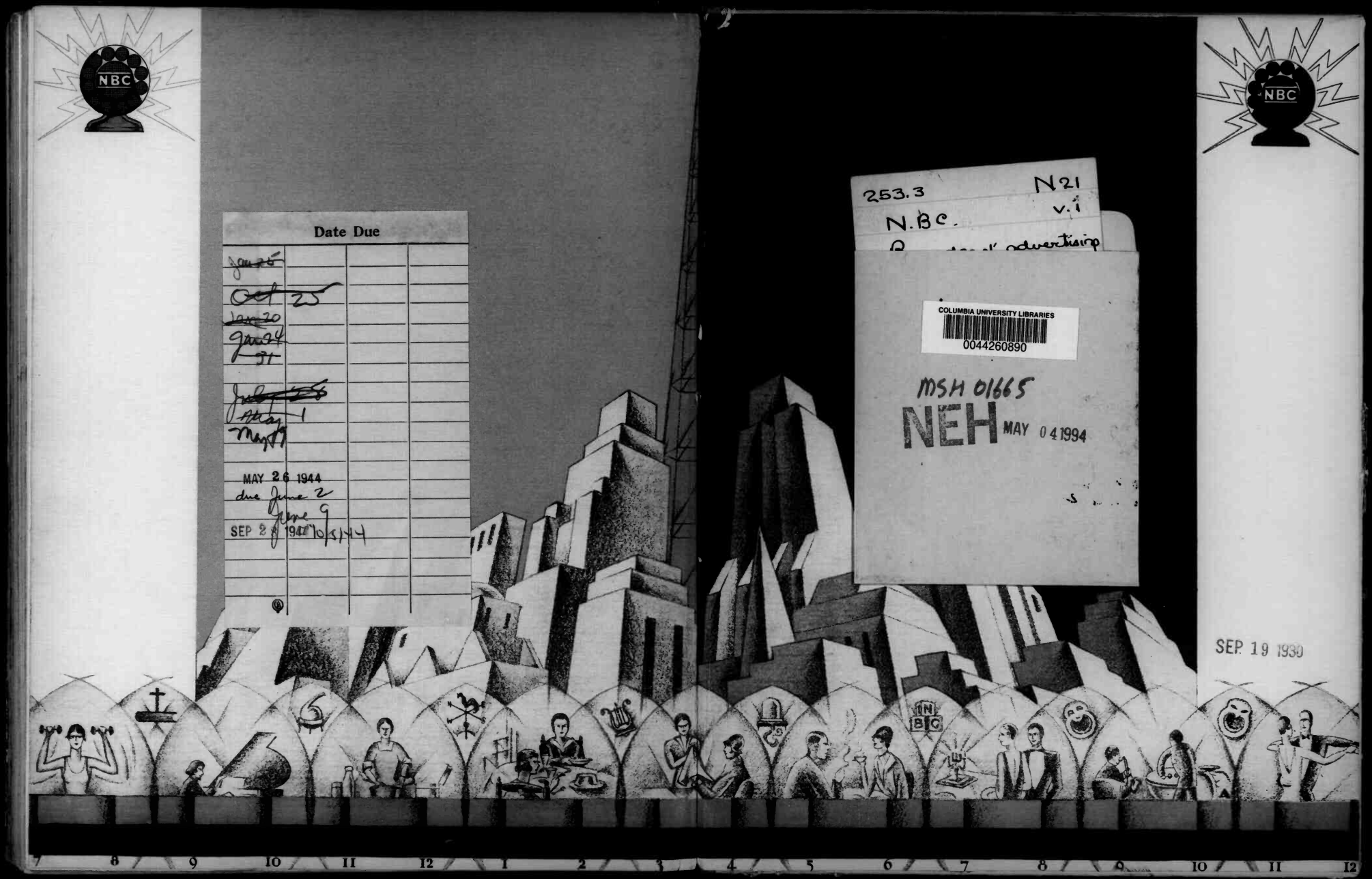
NEW YORK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Volume 2

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BROADCAST ADVERTISING

VOLUME TWO

THE MERCHANDISING
OF A BROADCAST ADVERTISING
CAMPAIGN

NATIONAL BROADCASTING COMPANY, Inc.
711 FIFTH AVENUE, NEW YORK

Bus.
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FOREWORD TO VOLUME TWO

MERCHANDISING, as applied to the medium of Broadcast Advertising, embraces all those forms of supplementary promotion which are designed to take full advantage of the resale qualities of the medium.

In Volume One of "Broadcast Advertising," a broad and comprehensive survey of the history, growth and qualities of the radio medium is given. The present volume carries this survey into a specialized and very important field of related activity.

This study of Broadcast Merchandising is based entirely upon the experience and practice of NBC clients, and in order that we may continue to bring the most up-to-date information to those whose interests lie especially in this field, provision has been made to add new sections from time to time. The loose leaf format of this volume will lend itself to that purpose, and the absence of an index will be compensated for by the simplicity of arrangement which has been followed.

This book is presented by the National Broadcasting Company as a contribution to the development of Broadcast Advertising technique. Our sincere thanks are offered to the many NBC clients who have contributed to its contents.

THE MERCHANDISING OF A BROADCAST ADVERTISING CAMPAIGN

SECTION TWO

THE MERCHANDISING OF A BROADCAST ADVERTISING CAMPAIGN

INTRODUCTION

THE merchandising of a Broadcast Advertising Campaign is not a new art, but is a new technical development of a time-tried and established promotional activity. Every well-organized and experienced advertising agency is fully capable of undertaking such a merchandising campaign in connection with its clients' Broadcast Advertising, provided both the merchandising and the account men first understand the basic principles which should be applied in adapting their past merchandising experience to the new medium.

The National Broadcasting Company regards it as one of its functions to provide the working data for increasingly successful application of those basic principles involved in Broadcast Merchandising. To this end, the NBC Sales Promotion Department has maintained since 1927 a reference organization, to which users of Broadcast Advertising may turn for information on the experience of others, in the working out of supplementary merchandising campaigns for Broadcast Advertising programs.

The NBC Sales Promotion Department has assembled and made readily available a comprehensive array of samples of successful practice, adequately backed by accurate information as to their use and proven value.

Great care has been taken to classify all this material in useable form. There are exhibits analyzed under the headings of the various types of merchandising aids successfully used, and there are other exhibits analyzed under the names of NBC advertisers, indicating the coordination of the component parts of their merchandising plans. There is also a large file of supplementary material which can be called into service for specific study of any one type of merchandising device, and as material becomes obsolete

it is also carefully filed, continually building up NBC records from the historical standpoint.

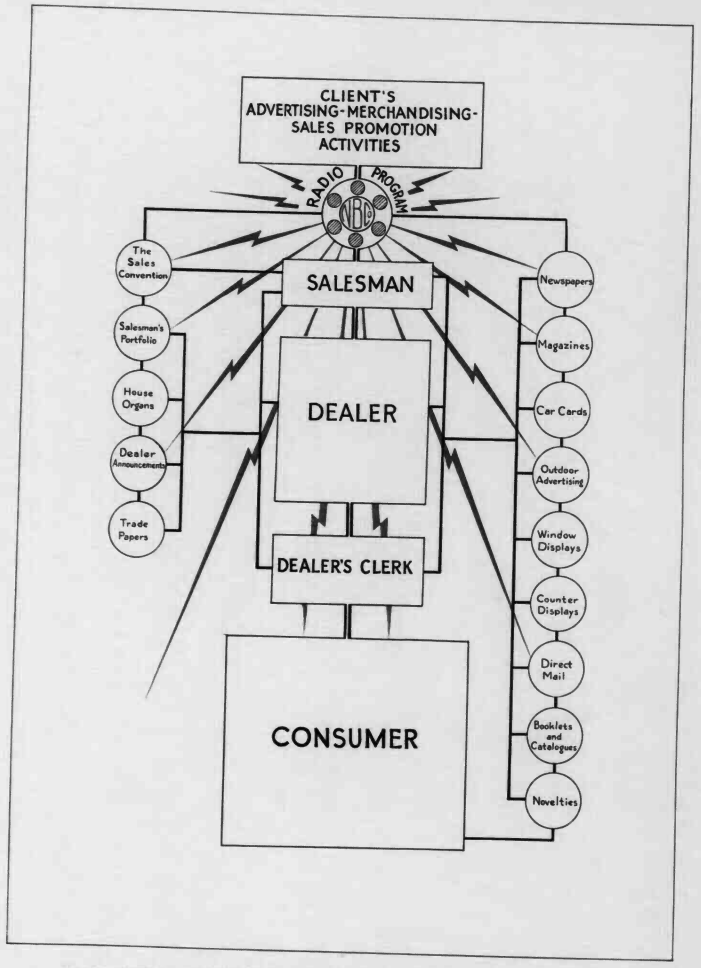
All of the examples and records are open, for reference, to representatives of recognized advertising agencies, and active or prospective Broadcast Advertisers.

Realizing, however, that it is not possible to place duplicate displays in the office of every Advertiser and Advertising Agency, the Sales Promotion Department of the National Broadcasting Company has prepared this book expressly to meet the demand for some form of reference work on the subject of supplementary tie-ups. It will not provide an absolute substitute for the NBC files and displays of actual examples, but it is designed to fill the very real need for authentic and specific information.

Each chapter is prepared in the form of a self-contained loose leaf insert. The first section contains a concise explanatory statement, while succeeding sections proceed to deal, step by step, with the component parts of typical merchandising plans, illustrated by actual case-examples. Forthcoming sections, to be added from time to time, will deal with interesting new items taken from current campaigns of NBC Advertisers.

THE WHY AND WHEREFORE OF MERCHANDISING AIDS IN A BROADCAST ADVERTISING CAMPAIGN

SECTION THREE



THE SUCCESSFUL RADIO PROGRAM, MERCHANDISED THROUGH DIRECT AND INDIRECT ADVERTISING CHANNELS, AND ITSELF A MERCHANDISING AID

THE WHY AND WHEREFORE OF MERCHANDISING AIDS

GOOD radio programs cultivate listener goodwill and acceptance. But good merchandising translates goodwill into action at the point of purchase. And does much more. Thorough merchandising of the broadcast campaign results in greater co-operation and enthusiasm in the client's own organization, from the factory hands and clerks to the outside salesmen. It results in increased distribution among dealers, often before the first program goes on the air. It reaches not only the proprietor, but the clerk. It leads jobbers to push lines that they might otherwise leave dormant. It brings listeners into the dealer's store or the agent's office. And it injects a news interest into all the rest of the clients' advertising which decidedly increases the effectiveness of all media.

How Can Broadcast Advertising Be Merchandised?

Merchandising a Broadcast Advertising campaign differs in one important respect from actual product-merchandising, because it deals with tangible, living personalities, who represent the product to the radio audience. Radio possesses a human appeal and a news value which are worth much.

Of course, not all of the various tools used by NBC clients may be practical for specific advertisers. Some clients, due to their distribution and marketing problems, will require certain merchandising helps, while other clients will require entirely different helps. Nevertheless, a radio tie-up in every one of the items listed below should be carefully checked against the client's distribution and advertising.

1. Speeches and presentations of the medium at Sales Meetings and Conventions.
2. Salesmen's Portfolios.
3. Dealer Announcements.
4. Trade Papers.
5. House Organs.

6. Magazines.
7. Newspapers.
8. Outdoor and Car Cards.
9. Window Display.
10. Counter Display
11. Direct Mail Leaflets, etc.
12. Booklets.
13. Novelties.

The establishment of the above general classifications has been the result, not of arbitrary division, but of an analysis which has been in process for more than two years. The National Broadcasting Company has approached the whole subject with an open mind, and has employed the services of merchandising experts with long experience in advertising agencies and in the promotion departments of other media. These men have applied their past experience to the new medium, with the sole desire of establishing standards of practice for the benefit and guidance of clients of the National Broadcasting Company. At the same time, a cordial welcome has been extended to all who are interested in the development of this subject, regardless of whether they are active NBC clients or not.

There can be little question now that merchandising has proved itself to be a vital factor in the success of any campaign of Broadcast Advertising. The pioneers have proved that a well-planned supplementary advertising and merchandising scheme not only increases the value of the radio campaign, but enables the radio campaign to increase the value of all other forms of advertising.

As an illustration of this fact, Mr. Robert H. Rankin, speaking before the International Advertising Association at its Berlin Convention, and referring to an advertiser who is recognized as one of the pioneer users of network Broadcast Advertising, stated:

"They were the first to merchandise their radio program through dealer window displays, booklets and letters, and to this day it has the record of making radio increase the value of the newspaper, magazine and all other forms of advertising. I believe radio doubled the value of every dollar they spent in any form of advertising."

THE SALES MEETING OR CONVENTION

SECTION FOUR

THE SALES MEETING OR CONVENTION

BROADCASTING, for all the fact that it has been successfully used by advertisers for more than seven years, is still *news* in any single industry. For that reason, one of the most important things to remember in merchandising a radio campaign, is to present it dramatically, and with real showmanship, to your sales force and your distributors. It is of little avail to be on the air for the entertainment of the consumer, if those who are chiefly concerned in the distribution of your goods are not also fully acquainted with the fact that you are presenting a radio program, and with the details of day, time and network.

That sounds elementary, but it is a very important point. Therefore, the first thing we bring up for consideration is the means of acquainting the personnel—especially the salesmen—of any organization with the important facts of their company's Broadcast Advertising programs. In other words, the broadcasting tie-up begins not somewhere out in the consumer field—in magazine or newspaper advertising—but way back in the factory, in the office, and particularly in the sales convention.

A good example of the use of radio as a merchandising help in the sales convention is provided by a prominent radio set manufacturer. In the early part of 1929, this company held a convention of salesmen and jobbers, and at that time, the complete advertising campaign for the season's new radio sets was outlined very carefully in sessions extended over two or three days. The Director of Sales, Sales Promotion Manager, and other executives of the company, and representatives of the national magazines and of the company's advertising agency, addressed the meeting. In addition, representatives of the National Broadcasting Company explained just how Broadcast Advertising was playing its part in building sales, and made suggestions as to how the jobbers might cash in on this proposition by means of alert merchandising tie-ups with the radio programs.

A great deal of enthusiasm was shown in relation to the many points of the complete advertising campaign, but perhaps the most significant feature was the reaction to the announcement of the radio programs which had been planned. It produced a tremendous number of interested inquiries from jobbers, many of whom showed particular concern in having their own local stations carry the program. Their attitude was that they could hardly be expected to meet their quota without the full aid of this Broadcast Advertising penetration in their own territories. Some actually wanted to pay for the addition of their local NBC station, in cases where it had not been included in the line-up arranged by the home office.

Another instance of the successful use of radio in building enthusiasm and confidence among members of the sales and distribution force, is that of a large tire company, which, in the sales convention shortly before the commencement of their 1929 campaign, staged a demonstration which is worth noting. The Advertising Manager stood up on the stage, which was draped with heavy curtains, and said a few words about their forthcoming radio activities—an entirely new advertising venture for this particular company. Then he said to the men, "Just imagine yourselves, your trade customers, and the individual motorists who are in turn *their* customers, sitting comfortably before the radio set at home and hearing the Voice of this company personally addressing itself to each one, and building goodwill, the impression of quality, and name acceptance." As he spoke, the distinctive voice of the famous radio tenor featured in this program was heard, faintly at first and gradually increasing in volume, singing the theme song of the program. As the orchestra burst into full volume on the first number, the curtains went up and disclosed, instead of a loud speaker, the complete musical group on the stage. A typical radio program was then carried through with the regu-

lar sales announcements, to the great enjoyment of all the salesmen assembled.

The value of these dramatic presentations to salesmen is simply this: Radio, because of its newness, because of its human appeal, is more vivid and potent in impression on the individual salesman than is a series of publication advertisements, however effective they may be in promoting sales. Full advantage should be taken of this fact.

The Convention offers a truly fine opportunity to sell the sales organization on the company's advertising activities.

When a company goes on the air on a large NBC network, each member of the sales force feels that his company is doing big things in a big way. It increases his confidence and gives him something really new and interesting to talk about when he visits jobbers and dealers.

THE SALESMAN'S PORTFOLIO

SECTION FIVE

WHITTALL ADVERTISING PORTFOLIO AND THREE "RADIO SHEETS" FROM FIRESTONE PORTFOLIO

THE SALESMAN'S PORTFOLIO

THE use of a salesman's portfolio to assist in the resale of advertising campaigns is a standard form of sales promotion familiar to most national advertisers.

It has been found that Broadcast Advertising brings new blood to the aid of portfolio presentations. Some of the most successful NBC clients have made profitable use of radio in this way, by featuring the broadcast campaign as the keynote of their salesman's portfolios.

The use of this form of presentation also makes possible a simple, straightforward demonstration of the fact that Broadcast Advertising aligns itself squarely alongside the other features of a complete advertising and merchandising plan.

Such examples as the Whittall portfolio, illustrated on the opposite page, do much to dispel the notion that the use of radio is tantamount to "going into the show business." The Whittall portfolio definitely gives radio its true place as a major form of advertising. The four headlines "Whittall Rugs and Carpets—Radio Broadcasting—Dealer Helps—Magazine Advertising" indicate the four big links in the chain of Whittall rug sales promotion.

The photograph also shows three pages from the salesman's portfolio of the Firestone Tire & Rubber Company, which was rather elaborate in nature. The upper sheet graphically depicted the manner in which "The Voice of Firestone Reaches Around the World," the concentric and ever-widening circles representing the globe-girdling "Voice of Firestone."

A complete set of newspaper advertising mats directed attention to the radio programs displayed on the second page. This showed the dealer how he might associate himself, as the local Firestone representative, with the Firestone programs reaching the listeners in his own territory. (The mats were supplied free on request.) On the third page, a series of colorful

and striking window cards, banners and other specialty tie-ups were illustrated—all built around the Broadcast Advertising program.

Firestone's dealer tie-in was directed to 30,000 dealers, and splendid enthusiasm was developed thereby.

The radio campaign fired the imagination of Firestone dealers because of its distinct novelty and impressiveness. They had a new conception of what their company was doing to help them sell more tires. Whereas, they had in the past perhaps, regarded printed advertising, window displays, novelties and so on as unrelated activities, they saw the whole bound together by the radio campaign.*

A somewhat similar salesman's portfolio produced in 1927 by the Seiberling Rubber Company was largely instrumental in signing up 500 new dealers in a period of three weeks, *immediately preceding* their first program. This indicates the merchandising power in Broadcast Advertising which can be exerted even before the advertiser actually goes on the air.

*Note: Since Firestone is off the air as this volume goes to press, the following letter signed by the Firestone Tire & Rubber Company under date of July 8, 1930, will perhaps be of interest:

> "The Firestone Tire & Rubber Company made use of the NBC facilities from December 3, 1928 to May 30, 1930, and during this time found Radio a very valuable sales aid. It proved to be particularly effective in arousing the enthusiasm of our sales force and of our dealers.
> "Changes in advertising plans made it desirable that our Radio activities should be suspended, but the fact that we are not at present using Radio should not be taken to indicate that we were not entirely satisfied with the results of our campaign."

Similar expressions from other inactive broadcast advertisers are on file in the NBC offices.

TRADE-PAPER TIE-INS

TYPICAL EXAMPLES OF TRADE PAPER RADIO ANNOUNCEMENTS
(Arrow indicates radio program "mention")

TRADE-PAPER TIE-INS

THE dealer's clerk—the man behind the counter—is the final contact with the customer. He symbolizes the point of purchase.

Your NBC radio program is welcome news to him, since it promises to entertain him as well as the consumer he sells. He, too, is a member of the "radio audience," along with the store manager and the customers.

Usually, the salesman's portfolio is exposed only to the dealer and not to his clerks. Dealer announcements are likewise addressed personally to the dealer, who generally opens his own mail. To be sure, he may, if he is an alert dealer, pass on to his clerks interesting news concerning the trade. On the other hand, the clerk who is on his job, has access to, and reads, the trade-papers. Program announcements placed therein are likely to attract the clerk's attention to your product, because of the contrast to the run of trade-paper announcements, and because of the goodwill association between the trade name and your program of entertainment.

Trade-paper announcements may be devoted entirely to the details of your program and its importance as an aid in moving your product from the dealer's shelves. In this type of trade-paper advertisement, direct selling points are subordinated to the news interest of the program.

When Libby, McNeil & Libby inaugurated their Libby Hour over "WJZ and a coast-to-coast network of powerful NBC stations," they ran the double-spread announcement shown here, in seventeen grocery trade-papers. It gave not only full details of the double-barrelled, morning and evening programs, but it also announced the offer of a window poster to the dealer, enabling him to identify himself with the programs.

Westinghouse employs a modification of the same idea. Each week, the Westinghouse Salute is devoted to a different industry which they serve. And each week, a full-page announcement appears in the trade-

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papers of the industry selected. In this way, members of that industry are acquainted with the program and the possibilities of tying-in with it.

The accompanying illustration shows their advertisement from "Agricultural Engineering," announcing their "salute" to the agricultural industry. The cast is pictured and briefly described. Intimate glimpses of this character invariably create a friendly interest and increase goodwill.

The Sylvania double-spread shown is the centre of a four-page insert in "Radio Retailing," printed in striking green and black. The first page shows the President of the company speaking into an NBC microphone. The text beneath states five selling points concerning Sylvania Tubes. The centre pages illustrated herewith, show the orchestra, dealer helps and display material, and below, the text of the program announcement. The last page is a catalog of the complete Sylvania line. Such a trade-paper insert, aside from telling the story, induces an enthusiastic response from the dealer and his clerk.

The foregoing trade-paper announcements are actual examples of advertisements devoted exclusively or for the most part, to the program itself. The "news" of the feature dominates the selling points of the product. In the Dixie ad from "Drug Topics," however, the reverse is true. Here, the usual trade-paper ad obtains, but in one corner, an announcement of the program is made, thus tying-in the selling story with the radio feature. This little notice of the Dixie program appears month after month on all Dixie ads—a continual reminder of the Dixie program over WJZ and associated NBC stations. Week after week, this program keeps the name of Dixie Cups fresh in the minds of the dealer, the clerk and the consumer—all members of the radio audience.

DEALER BROADSIDES AND ANNOUNCEMENTS

SECTION SEVEN

THREE TYPES OF DEALER ANNOUNCEMENTS

DEALER

BROADSIDES AND ANNOUNCEMENTS

AN important unit in merchandising the broadcast campaign is the broadside to dealers. It supplements the salesman's contact, and may even take the place of personal presentation. It has been repeatedly demonstrated that dealers are interested in reading information about a radio campaign. They are themselves part of the radio audience, and they know that their customers are.

Dealer broadsides fall roughly into three classes, as shown in the accompanying illustrations. Each of these performs a special task, and any or all may be used, depending on the product and its distribution.

The first type comprises a complete description of the advertising campaign showing the place that radio occupies, together with mats for local newspaper tie-ins, the offer of dealer helps of all kinds, and a post-card to make it easy for the dealer to request these helps. An excellent example of this type is shown in the accompanying Firestone illustration. Every element of the campaign is shown including magazine and newspaper advertising, dealer signs, direct mail and window material, all built around the "Voice of Firestone." An accompanying postcard stimulates the dealer to prompt action in asking for the helps offered.

The second type outlines only the broadcast campaign, and is so designed that the inside may be used as a window sticker. This is therefore an economical and effective way of reaching both the dealer and his customers. An interesting point in connection with the Westinghouse broadside illustrated, is the way in which they solved the problem of including the name of the local station in addition to the information that the program was over the National Broadcasting Company coast-to-coast network. With each dealer broadside, they enclosed a gummed perforated list of stations from which the dealer selected his local station and inserted

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it in the space provided. This is an ingenious solution of the problem of featuring various stations on a general mailing piece.

Another modification of this type is a "blown-up" radiogram—simple, economical, and forceful. The art and press work is cut to a minimum, for it consists of a typed message on a regular radiogram blank. These radiograms are strong attention-getters.

The third type consists of a small weekly bulletin to the dealer, which is particularly adaptable for a consistent and frequent follow-up. This may contain excerpts from listener-mail and press clippings, or may accompany a weekly program card to be inserted in a counter display. One of the most interesting developments of this type is the Whittall bulletin illustrated in this section. The Whittall Anglo-Persians play semi-classical music which is widely appreciated for its musical value, and it is this listener interest in the program which is the basis of their dealer bulletin. The complete program with notes on the musical numbers on a separate sheet is accompanied by six suggestions which are repeated each week:

1. To tear off and insert the weekly radio program in the window cut-out display.
2. To hand the loose sheet of program notes to the local newspaper radio editors, because its news value is a legitimate source of editorial notice.
3. To mail advance copies of the program to a list of selected customers. (This, by the way, is an idea not originated by the advertiser, but by the dealers themselves, many of whom spontaneously began to ask for as many as one hundred extra copies each week for their own mailing list).
4. To display the various types of Whittall rugs in the window at regular intervals.
5. To use mats furnished by the company featuring Whittall rugs and carpets in their store advertising space.
6. To insert a small radio announcement each Saturday in the local newspaper as a listener reminder, using mats furnished by the company.

Direct mail of any of these three types is sure of dealer attention. Radio programs are just as much news to the dealer or his clerk as they are to any other member of the radio audience, and a mailing piece of this kind impresses the dealer with the cash value to him of tying in.

HOUSE ORGANS

SECTION EIGHT

THE RADIO PROGRAM AS A HOUSE ORGAN FEATURE

HOUSE ORGANS

IT has been aptly said that "the successful House Organ is the one which prints the most photographs of the babies of the employes." This is a sweeping assertion which might be made more true by the modification that "the successful house organ is the house organ with the greatest human appeal."

Few experiences have greater human appeal than to be taken behind the scenes in a radio studio, and from this basic fact there has been built up a most important form of tie-in which has contributed much to the success of many large Broadcast Advertising campaigns. In the case of that form of house organ which is greatly in the majority—the internal house organ, restricted in its circulation to the employes and the sales or distribution forces of a company—the already existing interest in radio may be translated into an understanding of the manner in which the Broadcast Advertising program helps to sell goods.

In announcing a campaign to the organization, the house organ provides perhaps the most flexible and convenient means for illustrating the copy with photographs of the leading personalities back of the program, of the studios, the control rooms, and perhaps of the transmitter towers themselves. This is supplemented in many cases by a map showing the locations of the stations on the Network, and indicating by means of conventionalized "lightning sparks," the spread of the advertising message throughout the sales territory.

The Williams "Oil-o-Matic News" shows an excellent example of the straightforward forceful announcement, providing ample evidence that the first program had proved to be a "real radio hit."

In "The Firestone Dealer," one of the stars of the program is shown singing to a number of orphan children, with appropriate sentiment-copy

built around the tremendous appeal which the Firestone radio stars have developed throughout the country.

The Fuller Brush Company has consistently made excellent use of radio as a news feature of both the Fuller "Bristler" which is a monthly publication, and the Fuller "World" which comes out weekly.

The addition of several stations to the network was occasion for headlines as big as those which announced the opening program of the series. Great care has been taken to make it clear to the sales force that the broadcast series is placed in the interest of "The Fuller Man."

Sun Oil Company, Great Northern Railway, the Frigidaire Corporation, the Studebaker Corporation of America, and many other NBC clients use their house organs freely as a medium for radio news.

The Cities Service Company issues in addition to regular house organs, a number of publications circulated among its 350,000 stockholders. In these, too, attention is directed to the Cities Service Radio Hour, since it has been found that these programs are a valuable aid in increasing consciousness of the diversified activities of the Cities Service Company and a confidence in its stability. This may be characterized as a direct appeal to the pride of ownership.

MAGAZINE TIE-INS

SECTION NINE

CURRENT EXAMPLES OF MAGAZINE TIE-INS
(Arrows indicate radio program "mention")

MAGAZINE TIE-INS

THE successful advertiser of today regards his advertising, in any medium, not as an end in itself, but as a means to an end, namely—the sale of his product. Where his advertising appropriation is invested in more than one medium, the alert advertiser utilizes each to his best advantage, according to their individual merits, or in combination—supplementing each other.

Because of its unique possibilities, it has been said that NBC Broadcast Advertising is without an equal in creating a friendly feeling and an active goodwill on the part of the listener. An entertaining radio program is good news to anyone who has access to a radio set, whether he be the manufacturer, the jobber, the salesman, the dealer, his clerk, or the consumer.

Of course, the appeal of a radio program is purely oral, by virtue of the very nature of the medium. This has been used to advantage in cases of correct pronunciation of a trade name. In one instance, (Ipana Tooth Paste) package identification was cleverly accomplished by an association of the colors of the tooth paste tube, with the colors of the Troubadour Costume of the radio performers. As yet, the loud speaker cannot picture the product with photographic detail, nor is radio suitable for lengthy descriptions. These functions belong, quite rightly, in the province of the printed word. The wise advertiser in Broadcast Advertising will not risk the patience of his audience with verbose announcements or superlative claims. He knows that his radio program comes as an invited guest into the homes of his potential customers. He does not presume upon the cordial hospitality or good nature of his audience.

Agreed then, that the printed page of the magazine advertisement is best fitted to picture the product and discuss at length its uses and qualities, it becomes necessary to invest these cold facts with a pleasant associa-

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tion of goodwill. NBC Broadcast Advertising, unlike other advertising media, is distinctly fitted to do this. Genuine enjoyment of your program results in an active appreciation on the part of your potential market. Your broadcast campaign therefore, becomes a supplementary force that augments and enhances the value and effectiveness of your magazine advertising. Moreover, the fact must not be overlooked that NBC Broadcast Advertising creates an impression of your name and product which is often completed by the subsequent appearance of that name and trademark in print. A close association between the two media is most desirable.

It is obvious then, that some reference to your radio program, if only a brief notice, should appear in your regular magazine advertisement. By so doing, you are enabled to tie-in your broadcast campaign with your magazine campaign, giving to each a reciprocal value in goodwill association. Further, a news interest in your magazine advertising is established. It arrests the attention of the members of the radio audience who read your ad.

This holds true for a diverse range of products, for advertisers on the air include NBC clients whose items run the whole gamut of industries. These advertisers consistently make mention of, or insert a small paragraph devoted to, their radio programs in their regular magazine advertising. Some, with a keen appreciation of the news value of such announcements, dedicate full pages to special forthcoming programs.

For example, the makers of Enna Jettick Shoes, users of small space in the Saturday Evening Post, increase to a full page for each of their "special programs," as illustrated in the Schumann-Heink advertisement. These full pages in turn are merchandised to their dealers so thoroughly, that as a result of combining National Broadcasting Company prestige with their magazine advertising, many thousands of dollars worth of additional newspaper advertising is used by local dealers. In this way, the advantages and value of each medium are welded and coordinated in a selling force of real power.

NEWSPAPER TIE-INS AND SPOTLIGHT NOTICES

SECTION TEN

TWO METHODS OF UTILIZING NEWSPAPERS
(Arrows indicate radio program "mention")

NEWSPAPER TIE-INS AND SPOTLIGHT NOTICES

THE factors governing the use of magazine advertising relative to your NBC Broadcast Advertising hold true, to a great degree, for newspaper advertising.

Where the national magazines offer a broad coverage, the newspapers, on the other hand, with their local distribution, present an ideal situation for merchandising your radio program in specific localities.

First, there is the general newspaper advertising campaign, which probably includes a national group. Secondly, there is the local advertising inserted by dealers, generally from mats supplied by the advertiser. But thirdly, there has developed an entirely new form of newspaper advertising in a new classification of the utmost importance—the "spotlight" ad. This is an insertion that appears on the radio page of the newspaper, as close as possible to the day's program schedules. This may be handled on a national schedule, or locally through dealers.

The first two forms of newspaper advertising may be subjected to merchandising tie-ins, in much the same manner as your general magazine space. This is well illustrated in the Lucky Strike ad.

The spotlight ad, on the other hand, is generally devoted to an announcement of your particular program, with a mention of your name or trade-mark. Advantage may be taken of inserting the name of the local NBC station over which the broadcast is to come. The local station can be emphasized as being associated with the NBC network, for the added prestige which the listening audience attaches to NBC programs. The local dealer, by mentioning your program in his ads, associates himself with the feature, thus gaining added goodwill among his customers. This is clearly demonstrated in the local advertising of Rex Cole, New York distributor for General Electric Refrigerators.

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The spotlight ad, on the other hand, is generally devoted to an announcement of your particular program, with a mention of your name or trade-mark. Advantage may be taken of inserting the name of the local NBC station over which the broadcast is to come. The local station can be emphasized as being associated with the NBC network, for the added prestige which the listening audience attaches to NBC programs. The local dealer, by mentioning your program in his ads, associates himself with the feature, thus gaining added goodwill among his customers. This is clearly demonstrated in the local advertising of Rex Cole, New York distributor for General Electric Refrigerators.

It would be well to consider further the importance of the "spot-light" ad on the radio page of the newspaper. In the past few years, the newspaper's radio program page has come in for a news value all its own. The radio audience turns to it for ready reference, and for the selection of an entertaining feature. A recent survey by a Chicago station covering homes of every type, indicated that 70% of the radio audience is in the habit of turning to the newspaper program page for guidance on the evening's programs.

The newspapers themselves are keenly aware of the news value of radio. Some evening newspapers—notably the Scripps Howard group—even take space in morning papers, to call attention to the radio program details published each evening.

In the regular column listings, one finds complete listings of all the programs on the local stations, and often, of distant stations as well. You can spot-light your program, and bring it into instant prominence, with a comparatively small space advertisement of from two to five inches in depth on the radio page, and thus insure that your program will not be overlooked.

Savannah Line, and Cities Service, to name only two NBC clients, consistently take space on the day of their broadcast, on the radio pages of the newspapers within a 100-mile radius of their stations. Great Northern Railway goes even further. Every Monday they advertise the Empire Builders Radio Program "Tonight and every Monday night over the NBC coast-to-coast chain" with the name and time of the local station, and this is followed up every Tuesday by a similar advertisement, querying "Did you hear the Great Northern Empire Builders' program last night?"

Halsey Stuart uses a spot-light advertisement featuring the Old Counsellor on the radio page, and another in the financial section.

OUTDOOR ADVERTISING AND CAR CARDS

SECTION ELEVEN

REMINDERS EN ROUTE TO THE DEALER

OUT-DOOR ADVERTISING AND CAR CARDS

POSTERS, Painted Bulletins and Car Cards are generally considered Display Advertising. More often than not, they are read "on the run," so to speak. Because of this, their real value lies in their location, their lighting, their attention-compelling colors, and terse, forceful copy—reminder copy!

Situations often arise in which the consumer experiences a lapse of time between the desire to buy and the actual purchase. This may be due to his own inclinations, or because of distance from the point of purchase. In any event, display advertising plays an important role during this interim. No matter what the source of the original impulse may have been, it is essential that that urge be kept in force until the sale is made.

Presuming, specifically, that the original impulse to buy was prompted by your pleasing and entertaining Broadcast program, it becomes apparent that a reminder in the form of one or all of the display media discussed here, is desirable. Thus, you not only merchandise your program "en route," but you recall a pleasant association and keep alive a buying impulse. (By the same token, when the impulse has originated with your advertising in any of the other media, it is further stimulated by repeated goodwill association through your Broadcast feature.)

Posters, Painted Bulletins and Car Cards are placed at strategic points along travel routes, where they are easily seen and readily recognized. While they can seldom successfully tell your complete selling story, and are not especially rich in entertainment value, they are, on the other hand, ideal reminders along the way to the point of purchase. Your radio program, merchandised through these media, becomes an even more forceful impetus to final purchase.

The Mammy Sperry's Kitchen car card illustrated here is devoted

entirely to that program. The Coca-Cola Company is also making extensive use of painted signs devoted to their radio programs. The Painted Bulletin pictured here is located at the "world's busiest corner"—5th Avenue & 42nd Street, New York City.

When your showing in any of these media has been so planned as to utilize all available space for a general selling campaign, a strip or panel may be advantageously superimposed, making mention of your program, the local station, and your local dealer's name. This affords the opportunity of tying-in your Broadcast feature without any real change to your regular display. Your space then serves a twofold purpose.

Your NBC Broadcast program, when so merchandised, gains a wider audience, since Outdoor Advertising and Car Cards are seen both on the way to and from the dealer.

WINDOW DISPLAYS BASED ON RADIO PROGRAMS

SECTION TWELVE

HOW RADIO PEPS UP WINDOW DISPLAY

WINDOW DISPLAYS BASED ON RADIO PROGRAMS

MERCHANDISING a Broadcast program through Posters, Painted Bulletins and car cards, provides a goodwill reminder all along the way to the point of purchase—and on the return. Window displays carry this one step nearer the sale.

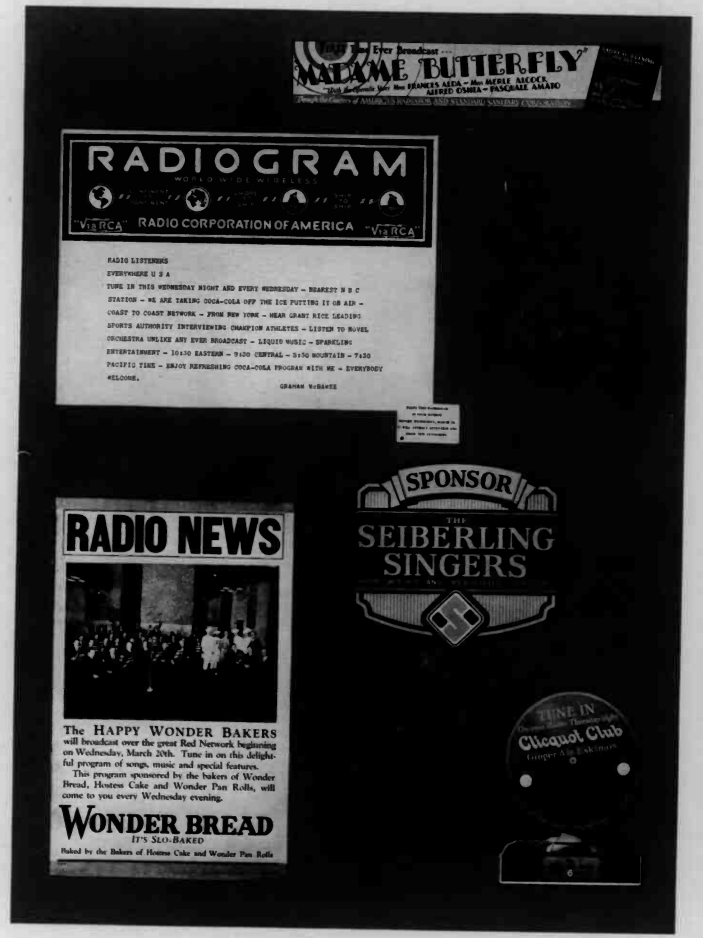
When the consumer has occasion to pass or visit a shop, he or she is frequently attracted by an effective window display. It may, under favorable conditions, clinch the sale of an item favorably brought to attention in the other advertising media. In other cases, a reminder at the point of purchase may be effective in calling attention to the sponsor of a new program.

Window displays may assume many forms, from the simple window-sticker to elaborate cut-outs, depending entirely upon your own considerations in the matter and the results desired.

The simple window-sticker has been effectively carried out in the "blown-up" radiogram used by Coco Cola and numerous other NBC advertisers, as shown in the accompanying pages. Then there is the usual window strip, as used for the American Radiator Puccini Announcement. Pictorial News bulletins like that used by the Wonder Bakers are excellent attention-holders, with their pictures of glimpses behind the scenes. All these types of window-stickers should be accompanied by gummed strips to facilitate their mounting by the dealer.

Some dealers object to pasting decalcomanias on their windows. The Seiberling Rubber Company cleverly circumvents this objection. Instead of the usual: "We Sell Seiberling Tires," they feature the dealer as a "Sponsor of the Seiberling Singers over WEAF and Associated NBC Stations." The psychological difference is obvious!

An example of a more elaborate display furnished to dealers is that of the M. J. Whittall Associates, which is too large for illustration here. It



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contains a slot in which a new program announcement is inserted each week. This serves a twofold purpose, in that it gives the display a live news interest, and furnishes a basic reason for a weekly dealer-promotional bulletin to accompany it, when sent out by the advertising department to dealers.

Another effective type of cut-out is the Clicquot Club Eskimo loudspeaker, which compels a display of the product, since the bottles are required to hold up the card, thus linking the "Eskimo on the Bottle" with the broadcast program.

Most considerations which apply to ordinary window display material hold true in the window display merchandising of an NBC Broadcast program. It is to be actively borne in mind however, that a radio feature is news to dealer and customer alike, and that the dealer is cognizant of his customers' interest in radio. The Bristol-Myers Company, for instance, found in the case of many drug stores, the dealer is more eager to use displays featuring a radio tie-up.

COUNTER DISPLAYS

SECTION THIRTEEN

RADIO COUNTER DISPLAYS FOR VARIED REQUIREMENTS

COUNTER DISPLAYS

COUNTER DISPLAYS, even more than Window Displays, are decidedly "point of purchase" displays. Should the consumer fail to respond actively to any of the other media discussed, he may still be effectively confronted with the suggestions of the counter display—at almost the exact spot where he makes his purchase.

Every sale over the counter requires a certain period of time for its completion, during which the average customer, while waiting for service, will permit himself a more or less cursory perusal of the other merchandise and announcements exposed to view. This interim affords a splendid opportunity for counter displays to register a sub-conscious suggestion or revive a half-forgotten buying association.

The straight-forward announcement in attractive colors, as illustrated in the Dutch Masters easel-backed card, is an excellent example of the direct and economical reminder.

The Interwoven display (used on counters or in windows) consists of a decorative gilded easel frame, into which the counter card is slipped. In this type of display, changes can be made without the necessity of having an easel-back to each card. The display becomes standardized, and dealers may be supplied with a continuous series of cards.

Obviously, counter cards and displays can seldom be as large or as elaborate as Window Displays. They can, however, perform certain direct and distinctive services which Window Displays cannot perform, and which are ideally adapted to merchandising your NBC Broadcast program at the point of sale.

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When Counter Displays are so constructed as to permit the actual showing of the merchandise, or the free distribution of literature or

samples, they become especially valuable in the development of potential users and a wider market. The Pepsodent card is a good instance of this.

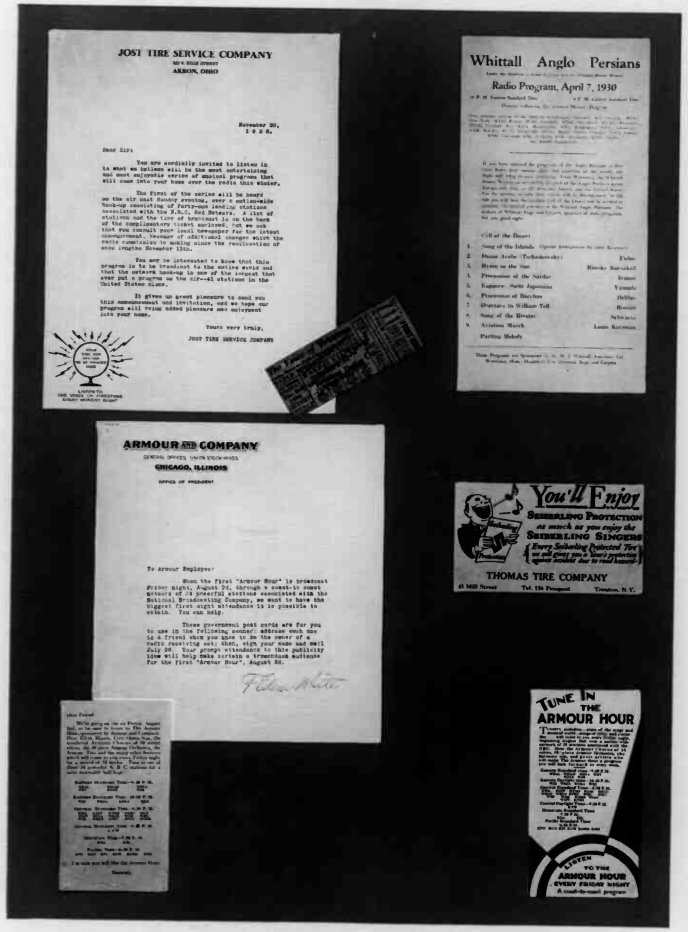
Another example is Mrs. Wagner's Pies, which are displayed in groceries on metal stands. At the top of the stand is a metal frame in which is slipped a card, calling attention to "Calliope's" morning programs. Another card features the particular pie for that day's meals, both cards being inserted by the drivers when making deliveries to the dealers. "Calliope" holds the friendships of many housewives, and this close tie-up in the grocery store—the housewife's basic point of purchase—fosters a continuance of that cordial association.

Halsey Stuart & Company provide banks, upon request, with an attractively burnished silver easel, constructed like a picture frame. Behind glass appears a nicely printed announcement of the "Old Counsellor's Talks" on investments. Attached to both sides of this large center frame are hinged two smaller ones, triptych fashion, which serve as racks in which reprints of the talks are inserted. Bank-customers who may be particularly interested in one of the Old Counsellor's talks may then help themselves to a reprint of it.

No mention of Halsey Stuart is made on the display itself. Emphasis is on the "Old Counsellor," notice also being made of the local station, the time of the program, and the fact that he speaks over the NBC network. Banks are traditionally conservative, yet they show no resistance to using this display. They believe that it enhances their own dignified service, and enables them to get over to their clients an argument for conservative investment which they are glad to sponsor.

DIRECT MAIL LEAFLETS, CARDS AND STUFFERS

SECTION FOURTEEN



DIRECT MAIL WITH ALL THE NEWS INTEREST OF RADIO

DIRECT MAIL LEAFLETS, CARDS AND STUFFERS

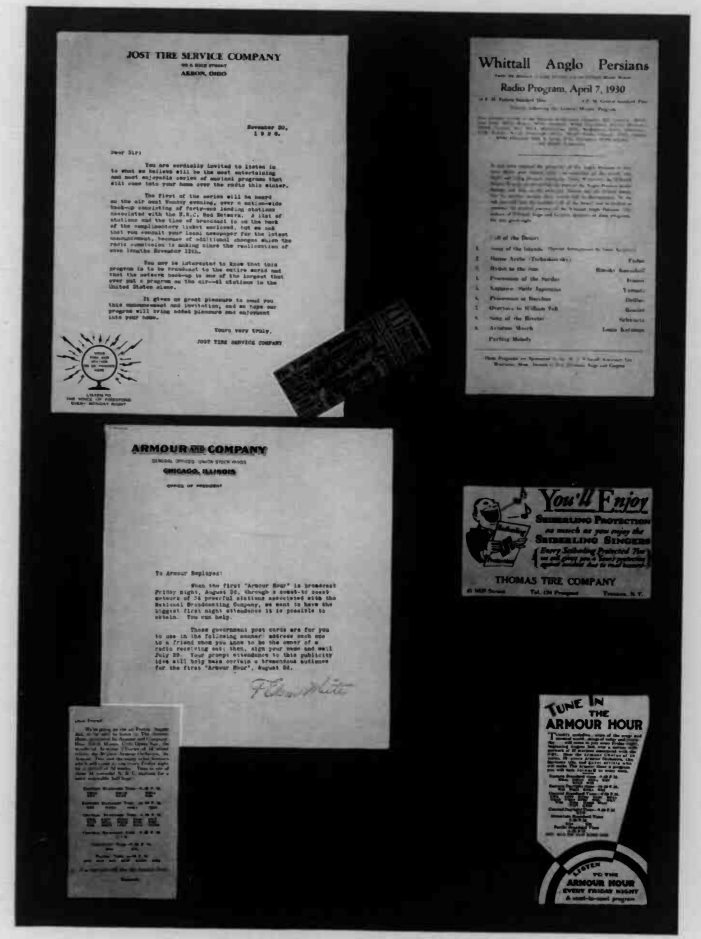
IN this instance, the term "Direct Mail" is used to signify literature of which the ultimate destination is the consumer. It may emanate directly from the main office, or reach the consumer indirectly via the jobber, distributor or dealer. Direct mail for jobber or dealer promotion is more fully dealt with in other sections. In this section, we propose to deal specifically with the promotion of initial listener interest, rather than with that other important direct-mail function—follow-up.

The public acceptance accorded to newsy information about favorite radio programs is so freely given that advertisers are sometimes placed in the position of actually supplying a public demand for promotion material.

For instance, when the M. J. Whittall Associates began to send their dealers advance programs for publicity purposes, they were surprised to receive requests from many dealers for large additional quantities of these leaflets. Inquiry revealed that the dealers had received requests from their customers for these programs, and were desirous of mailing them to their own customer-lists, whereupon a regular service was established supplying dealers with the type of program-sheet illustrated. The dealers were glad to establish themselves in the minds of their customers as co-sponsors of the Whittall Anglo-Persians, finding that they could thus cash-in on the good-will created by the program.

Seiberling furnished its dealers with postcards for the cost of the printing. These were imprinted with the name and address of the dealer, and linked up the Seiberling Singers with the thought of Seiberling Tire protection, as shown in this illustration.

Armour & Company is responsible for an ingenious development of this idea. A letter was sent to every employee, signed by the President,



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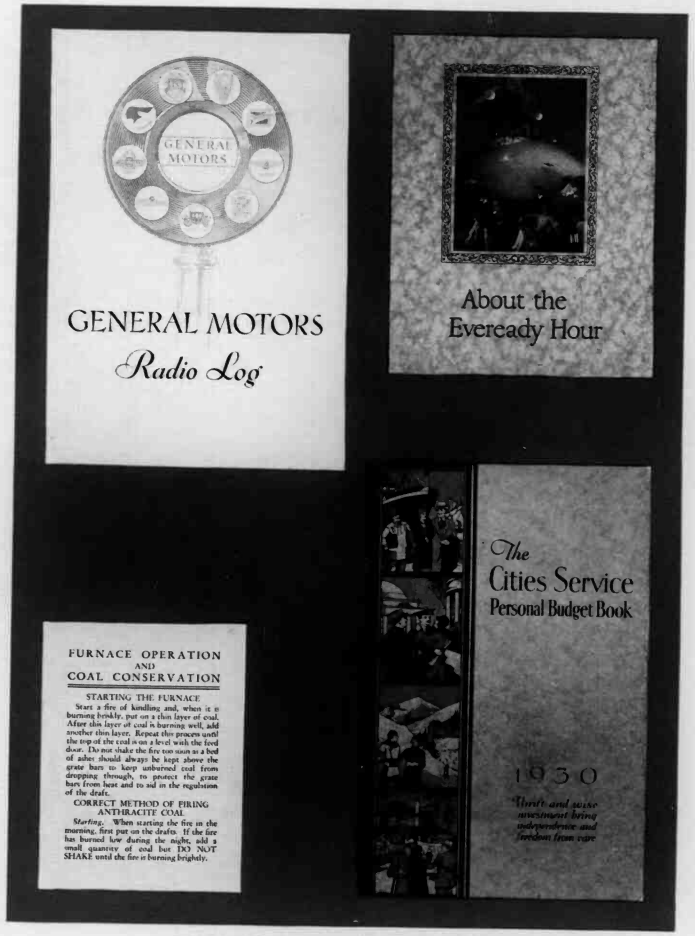
announcing the program and enclosing ten cards. The employee was asked to mail these cards, announcing the radio program, to ten friends.

A number of NBC clients offer their dealers ready-prepared letters, announcing the program, to be sent on their own letterheads to prospects and customers. An example is that of the Firestone Tire & Rubber Company shown here on Jost Tire Service stationery. These are always effective, for they localize the general goodwill for the dealer, as co-sponsor of the program. Envelope stuffers, small booklets bearing the dealer's name and address, and store bulletins serve the same purpose.

BOOKLETS

SECTION FIFTEEN



FOLLOW-UP BOOKLETS FOR INDIVIDUAL PURPOSES

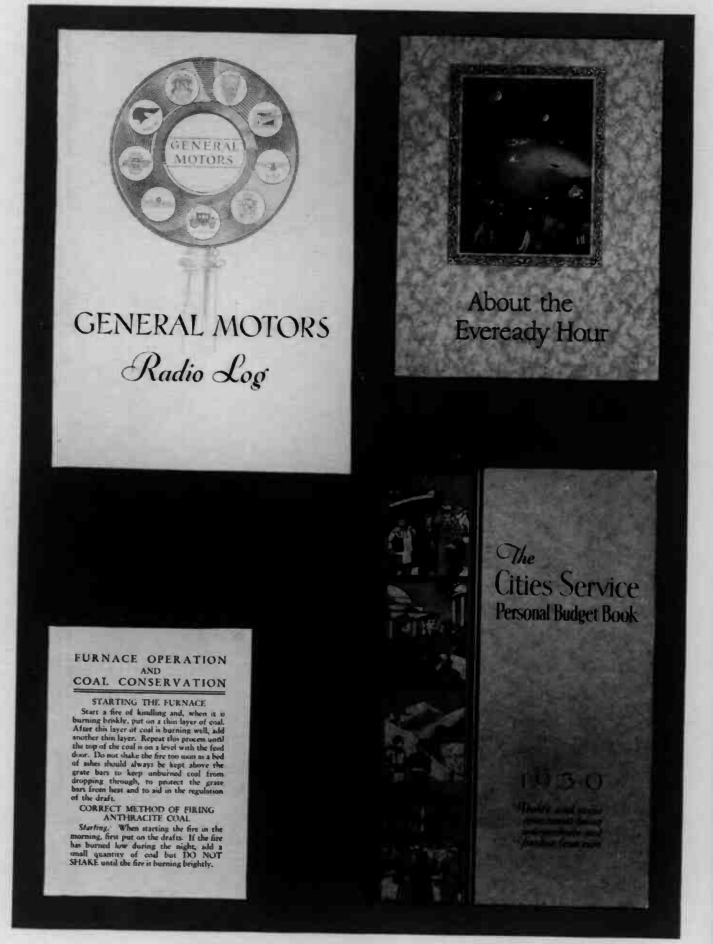
BOOKLETS

BOOKLETS might logically be grouped under Direct Mail. But we are concerned here, not so much with the method of distribution, as with the function of booklets as collateral complements to Broadcast Advertising.

Booklets, when placed in the hands of the consumer, may be used to develop and emphasize the selling points briefly touched on in the radio program. They can "follow through" with explanations necessarily omitted in your radio feature. To capture the maximum goodwill and translate it into active interest in the qualities of a product, such booklets should be closely tied up with the radio campaign, and contain apt reference to the program at strategic points in the copy. Whether their contents be devoted to selling points, instructions for use, or some subject of general interest to the consumer, remotely or indirectly related to your own product, booklets can develop the friendly appreciation started by Broadcast Advertising.

Still more important, booklets may be used as a selective device for the purpose of segregating likely prospects from the great mass audience. Such is the Cities Service Personal Budget Book, offered and sent upon request, to members of the radio audience. In addition to the promotion of its public utility and gasoline business, Cities Service is naturally interested in developing its plan of customer-ownership. So the Budget Book is offered, because of the limitation of its appeal to thrift-minded adults of moderate income—the type of investment group to which Cities Service holdings has an attractive appeal. Its sixty-two pages comprise an exceptionally complete and carefully planned budget for the home, covering expenses for an entire year.

The booklet contains other useful information concerning tax records, the computation of returns and other financial statements pertinent to the average family. Other pages contain explanations of the Cities Service Investment plan. One page is devoted to Cities Service Gas & Oil for the motorist, while another announces the Cities Service Radio Hour, along with the local stations over which it may be heard. The last page includes a coupon requesting more information on Cities Service Securities, and in



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1929, a most satisfactory percentage of the 110,000 who requested and received the Budget Book took the further step of filling out and sending in this coupon, thus voluntarily asking for a follow-up. Many sales have been consummated through these radio leads.

To take an example of the type of booklet which cashes in upon an expressed interest in some common problem more or less related to the product, we find that the Jeddo-Highland Coal Company offers a useful little booklet entitled "Furnace Operation and Coal Conservation," to their radio audience. This booklet gives specific instructions on the proper firing of the house furnace, to obtain maximum heat with minimum waste. There are clearly drawn diagrams and charts explaining the text. The last page of the booklet shows pictures of Jeddo-Highland Coal production, with a brief story of its careful handling to insure the consumer the highest quality in anthracite coal. This is, of course, another excellent example where an NBC Broadcast program is selecting a preferred market for a product with specific uses.

In contrast, the National Carbon Company, Inc., sponsors of the well-known Eveready Hour, have an interesting booklet which purposely contains no reference whatever to the company's products. Instead, it takes the reader behind the scenes of the Eveready Hour, with interesting pictures of the artists and orchestras that have helped to make the Eveready Hour one of popular appeal and welcome entertainment. A complete program for the coming year as planned, is shown. The last page contains a radio log, in which the listener may fill in a ready reference record of his favorite stations. This booklet is handy in size and attractively printed. It is a diverting piece of literature, promotive of goodwill.

As a final example of Booklets that merchandise the Broadcast programs, there is the General Motors Radio Log. It is a complete record of all the radio stations in both the United States and Canada, conveniently cross-indexed for ready reference. A booklet of this description is desirable to any radio listener. A map shows the location of NBC stations broadcasting the General Motors Programs. Unlike those previously discussed, this booklet is sold to the dealers who, in turn, distribute it to their customers.

NOVELTIES AS AN AUXILIARY TO BROADCAST ADVERTISING

SECTION SIXTEEN

SUBTLY USED NOVELTIES "ON THE AIR"

NOVELTIES AS AN AUXILIARY TO BROADCAST ADVERTISING

THE tendency today is to strive less for sheer volume in listener response to radio programs, than to attempt to obtain as much response as possible from certain special types of listeners deemed productive prospects for sales development.

A booklet is not always the best or most suitable mail attraction. Novelty advertising finds a new field for expansion, in connection with certain types of radio follow-up.

The novelties used to merchandise your radio program may reach the consumer either directly from your headquarters or through the channels of jobber or dealer.

For instance, The Dixie Cup Company was desirous of widening its market and increasing sales in the soda fountain trade. Through its Broadcast Advertising Program (The Dixies Circus) over the NBC Networks, it ingeniously appealed directly to the children and indirectly to the parents. It offered a toy balloon to any child or grown-up who sent in the name of a dealer, from whom he had purchased ice cream or sodas in Dixies. In the first place, this sent thousands of children running into drug stores, and asking "Do you use Dixie Cups, Mister?" Further, it produced vast numbers of dealers' names for later use and follow-up. Many persons even gave the names of stores where they had been unsuccessful in finding Dixies, as well as those where they had finally found them. Through these replies, salesmen were armed with an effective sales aid.

To store "A", they could show that a definite number of sales had been influenced by their use of Dixie Cups. To store "B", across the street, they could show letters demonstrating the fact that store "A" was getting business missed by store "B", through its failure to use Dixies.

On the other hand, Durant Motors' vivid and entertaining Broadcast program of "Heroes of the World", is merchandised with attractive Perry prints of famous museum portraits of the heroes featured. More than 2¼

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million copies of these have been distributed through school teachers and through dealers.

The Pepsodent Company sends a photograph of the famous "Amos 'n' Andy" team, to anyone for the asking. The recipient is requested to write his name and address on the flattened carton which encases the Pepsodent tube.

The Dutch Masters Minstrels, sponsored by the Consolidated Cigar Corporation, celebrated their first anniversary on the air with the offer of a folder containing pictures of the cast, copies of some of the songs used, and a script of typical Minstrel "patter".

Both Aunt Jemima and Cream of Wheat offer rag dolls for the younger children (who are important consumers), upon receipt of name and address written upon the tops of their respective boxes.

One excellent idea of broader appeal is the "theatre ticket" used by Dixie Cup, Firestone, Coca Cola and others with great success. The Firestone Company sold these tickets in large quantities to their dealers for both mail and give-away distribution. The dealers continued to request them, finding them an excellent novelty, capturing the imagination and stimulating much valuable interest. Firestone and Coca Cola have used these in quantities running into several millions.

A frequently used novelty offer is sheet music of signature-songs, marches, or other popular numbers. So long as the music rests on the piano it displays the name of the product right in the living room of the consumer.

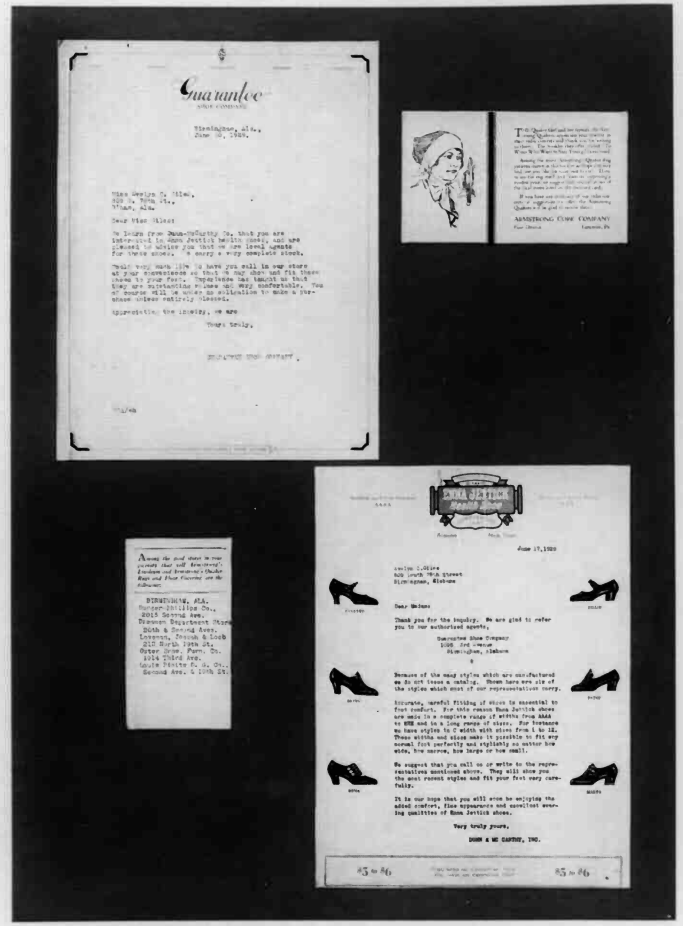
One advertiser of a popular soft drink offers a left-handed corkscrew—an article which appeals to the humor of the listener, as well as to his natural desire for such a useful accessory.

An automobile tire-valve manufacturer received a tremendous response from car owners, by offering "tire pressure discs"—small transfers indicating the ideal pressure for each make of car.

A great variety of these novelties, designed to appeal to various types of persons, has transformed the old-time "applause-letter" into an expression of interest which closely approaches a desire to buy. In many cases, they automatically select those listeners who provide the most fertile ground for a sales follow-up.

MAIL ACKNOWLEDGMENT

SECTION SEVENTEEN



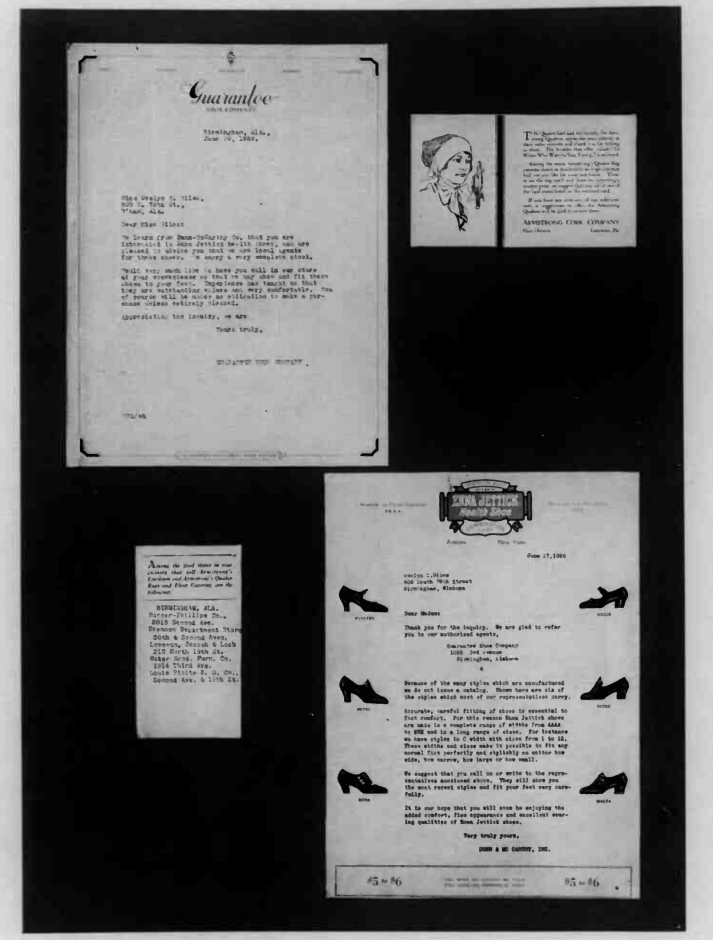
TYPICAL FORMS OF REPLIES USED BY NBC CLIENTS

MAIL ACKNOWLEDGMENT

BROADCAST advertising is unique among media for the quantity and quality of its consumer mail response. The letters fall broadly into two classes known generally as "Applause Mail" and "Request Mail." These have many sub-divisions, of course. The so-called "Applause Mail" comprises praise, criticism, requests for certain songs, and miscellaneous comments on the performances and artists. "Request Mail" is that type evoked by an offer of a booklet, a novelty, or some other special offer.

This response from listeners of either type is an important element in the merchandising, particularly in the follow-up, of broadcast advertising programs. It is obvious that the listener who takes the time to write a personal letter to an advertiser in regard to any feature in his program, expects the courtesy of a personal acknowledgment. If he receives an impersonal form card which may or may not have any bearing upon the point which he discussed, or a booklet in an envelope with no accompanying letter, he feels that he has been rebuffed after making a friendly gesture. There are, of course, exceptions to this, depending on the type of program and the nature of the product.

The problem of answering listener mail has taken certain definite forms to meet various conditions. In handling Applause Mail, one of the NBC clients, after making a careful classification of the subjects referred to, has compiled a series of process letters into which the name and address of the correspondent can be inserted readily. By the use of these forms, the client simply sends letter A, B, C, or D, depending upon whether the listener praises the program, asks for a special number, requests a copy of the signature song, or refers to the product itself. It is hardly necessary to point out that a courteous reply to a criticism is almost more important and more powerful in establishing good-will than an acknowledgment of the usual praise.



TYPICAL FORMS OF REPLIES USED BY NBC CLIENTS

MAIL ACKNOWLEDGMENT

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Except for simple Applause Letters, every inquiry sent to the Consolidated Cigar Corporation concerning its Dutch Masters Minstrels, receives an individual reply covering questions asked or comments made.

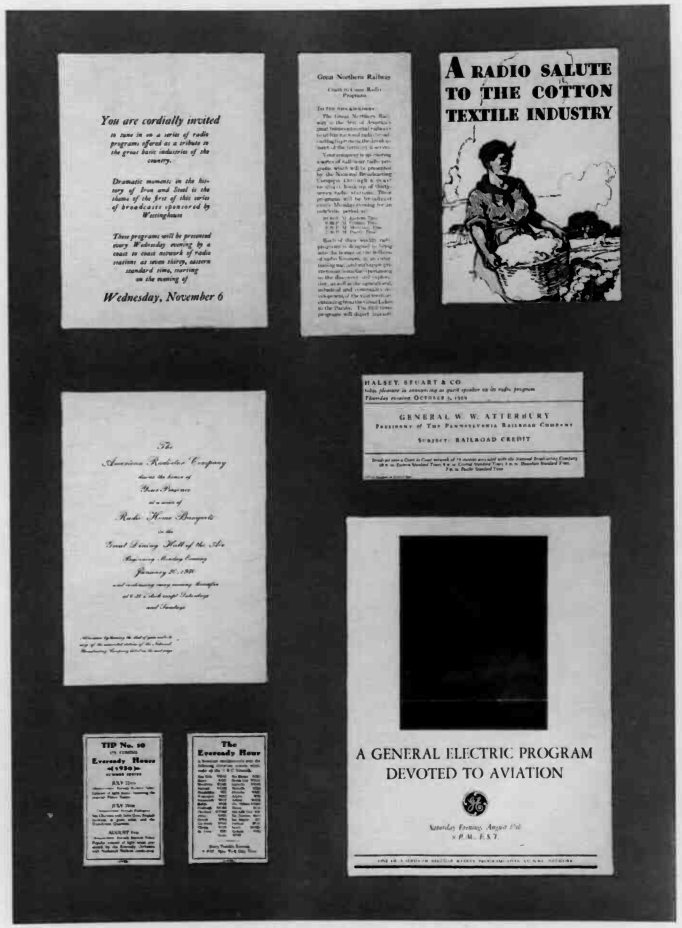
The Armstrong Cork Company uses a well-planned card which accompanies the booklet which they offer, and invites criticism and suggestions of the program. This card is accompanied by a smaller card on which the names of the local distributors are given. They have found that giving the name of the local distributor is a good sales tie-in.

Dunn & McCarthy, Inc., sponsors of the Enna Jettick shoe program, have an excellent method of not only answering listener mail, but also of getting the local distributor into the picture. They send the listener a process letter, designed to answer the specific inquiry, and giving the name of the local dealer. At the same time, they notify the dealer in the listener's city, who also writes the listener a personal letter offering his services. This has proved to be an inoffensive and profitable follow-up.

There are many other ways of handling listener mail. It has been found that in general the most successful formula is to include a reference to the program, and also to utilize this opportunity to inject a very short, inoffensive and well-planned selling talk. This is almost invariably accepted without question, and appreciated because of the good-will which has been inculcated by the program itself.

ADVANCE ANNOUNCEMENTS TO SPECIAL GROUPS

SECTION EIGHTEEN



TYPICAL ADVANCE ANNOUNCEMENTS USED BY N.B.C. CLIENTS

ADVANCE ANNOUNCEMENTS TO SPECIAL GROUPS

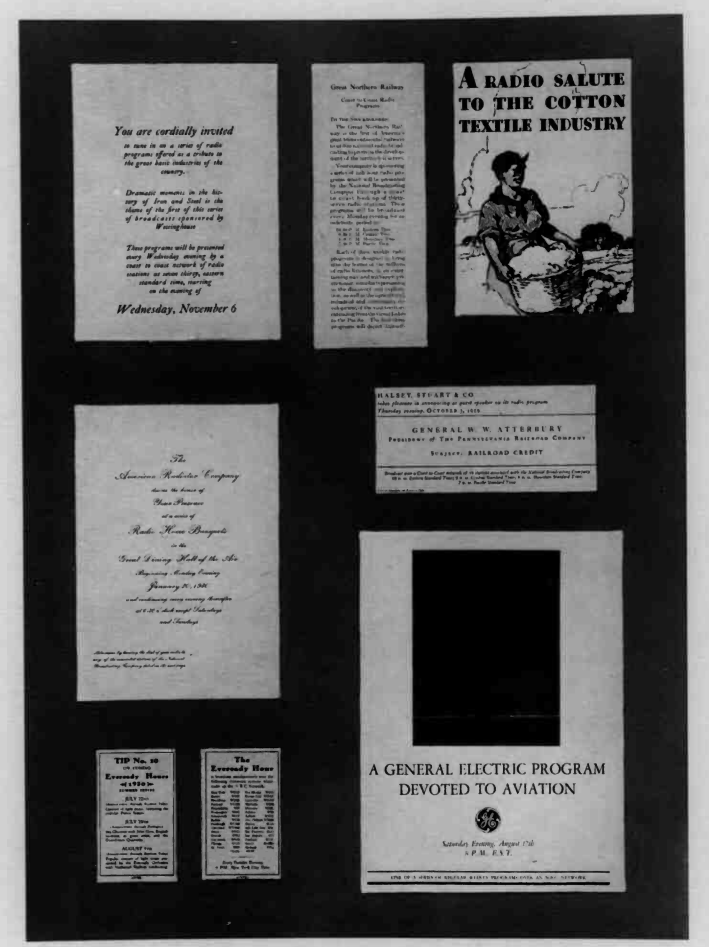
ONE special quality of a Broadcast campaign is its power to weld stronger links between associated industries, between a company and its stockholders, between salesmen and dealers, and between dealers and their customers.

NBC has demonstrated to its clients that this welding power can be used effectively, by announcements in advance of the program, designed to actuate this feeling of friendship and appreciation. How this can be done is well illustrated by the examples shown on the opposite page.

When the General Electric Company decided to devote a special program to aviation, it sent a special bulletin to every individual interested in the aviation industry. The folder contains pictures of the General Electric Orchestra and Conductor, a brief biography of the Conductor, a map, and a list of the stations over which the program can be heard. The fourth page, appropriately, gives an account of General Electric equipment for the aircraft industry. The influence of this tie-up in drawing the attention of the aviation industry to General Electric is obvious.

Westinghouse has used two forms of announcement. The conservative invitation relating to Iron and Steel illustrates the type sent to higher officials of an industry. On the other hand, the bulletin announcing the Salute to the Cotton Textile industry is typical of those sent to manufacturers, to be placed on their factory bulletin boards. When opened, this becomes a colorful poster, which attracts the attention of the employees, and lists the NBC stations through which they may hear the Salute to their Industry. In this way Westinghouse reaches practically every individual in the industry being saluted.

When prominent men speak in the Halsey Stuart program, a splendid opportunity is afforded for an effective adaptation of this idea. For instance, General Atterbury's talk on Railroad Credit was heralded by an attractive announcement card, which was sent not only to investors interested in rails, but to railroad officials as well.



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Nor are stockholders overlooked. The Great Northern Railway, among other companies, realizes the value of interesting its stockholders in its program. No one is more interested in the productive activities of a company than a stockholder, for increased business means increased stock-value. As a matter of fact, bankers now strongly advise investors to investigate not only past earnings, but future advertising plans. This Great Northern stockholder notice, designed in similar form to a fiscal statement, was mailed with the regular dividend. It explains the purpose of the program and gives a list of NBC stations used.

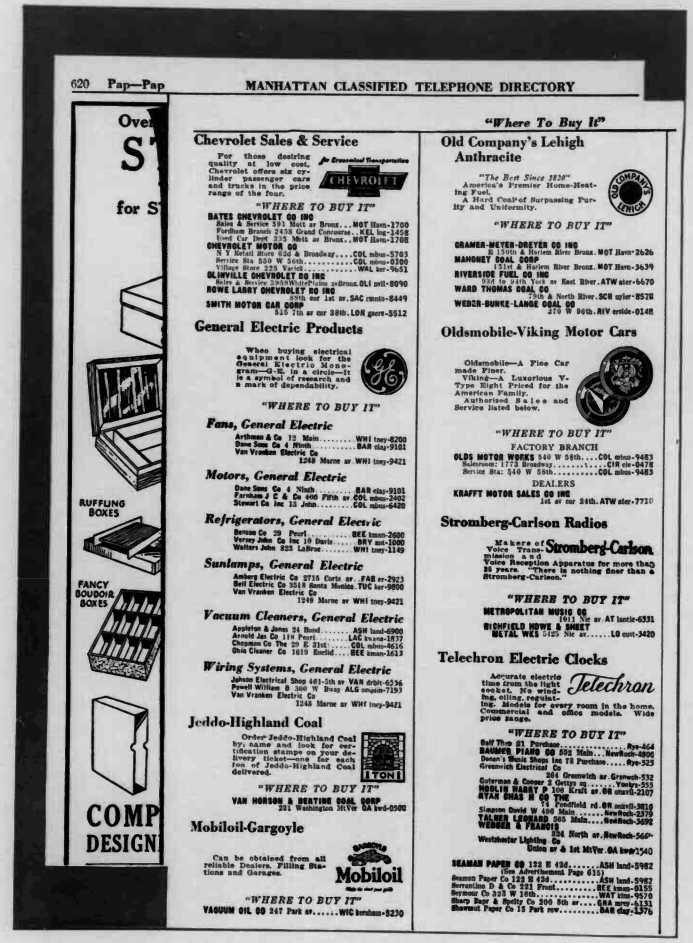
The physical appearance of the American Radiator Company's invitation to its series of Radio Home Banquets, given over the National Broadcasting Company network, resembles the Westinghouse invitation. However, there was a difference in the method of distribution, for these invitations were not only sent out by American Radiator, but were supplied to distributors and dealers to send to their own mailing lists. In this way American Radiator built up a large waiting audience composed of those groups whose support it most desired.

Advance announcements may take many other forms. For example, the National Carbon Company provides its salesmen with small "tip" cards, listing coming programs and showing which product is being featured in each program. These little cards, in pink, yellow, and other gay colors, are passed along by the salesmen to their dealers, to keep them conscious of the interesting features of the programs.

All these invitations and announcements are built on the basic truth that the ultimate consumer is not the only radio listener. The news value of a good program is unquestionably helpful in enlisting the interest of every person concerned in the finance, manufacture and sale of the advertiser's product, and NBC recommends to the attention of its clients the opportunities which are afforded, by the various forms of advance announcements here described, to cash in on this strong news value. In preparing specific recommendations NBC stresses the importance of a thorough analysis of methods of distribution and other specific problems. The announcements must be tailor-made to fit.

TELEPHONE TIE-UPS

SECTION NINETEEN



620 Pap—Pap MANHATTAN CLASSIFIED TELEPHONE DIRECTORY

"Where To Buy It"

Chevrolet Sales & Service

For those desiring quality at low cost, Chevrolet offers six cylinder passenger cars and trucks in the price range of the four.

"WHERE TO BUY IT"

BATES CHEVROLET CO INC
Sales & Service 331 Mott av Bronx...MOT Hunt-1700
Fordham Branch 2458 Grand Concourse...KEL ing-1458
Used Car Dept 3175 Mott av Bronx...MOT Hunt-1708
CHEVROLET MOTOR CO
N Y Retail Store 692 A Broadway...COL lumbus-5703
Service Sta 550 W 56th...COL umbus-0200
Village Store 253 Varick...WAL ker-9651
OLINVILLE CHEVROLET SQ INC
Sales & Service 2303 White Plains Rd Bronx...OLI ville-8090
ROWE LARRY CHEVROLET SQ INC
89th cor 1st av...SAC rinnis-8449
SMITH MOTOR CAR CORP
540 7th av cor 38th...LON gacre-3512

General Electric Products

When buying electrical equipment look for the General Electric Monogram—G.E. in a circle—It is a symbol of research and a mark of dependability.

"WHERE TO BUY IT"

Fans, General Electric
Arthman & Co 72 Main...WHI tney-8200
Dow Sons Co 4 Ninth...BAR clay-9101
Van Vranken Electric Co
1240 Marne av WHI tney-9421

Motors, General Electric
Dow Sons Co 4 Ninth...BAR clay-9101
Farnham J C & Co 400 Fifth av...COL umbus-2402
Stewart Co Inc 15 John...COL umbus-6420

Refrigerators, General Electric
Benson Co 39 Pearl...BEE kman-2600
Verney John Co Inc 10 Davis...DRY ast-1000
Walters John 525 LaBrea...WHI tney-1149

Sunlamps, General Electric
Amberg Electric Co 2715 Curtis av...FAR er-2923
Bell Electric Co 3518 Santa Monica...TUC ker-9800
Van Vranken Electric Co
1240 Marne av WHI tney-9421

Vacuum Cleaners, General Electric
Appleton & Jones 24 Bond...ASH land-6900
Arnold Jas Co 118 Pearl...LAC kawa-1837
Chapman Co The 29 E 21st...COL umbus-8616
Ohio Cleaner Co 1619 Euclid...BEE kman-1613

Wiring Systems, General Electric
Johnin Electrical Shop 461-5th av VAN dyke-6536
Powell William B 300 W Bway ALG onquin-7157
Van Vranken Electric Co
1240 Marne av WHI tney-9421

Jeddo-Highland Coal

Order Jeddo-Highland Coal by name and look for certification stamps on your delivery ticket—one for each ton of Jeddo-Highland Coal delivered.

"WHERE TO BUY IT"

VAN HORSON & HEATING COAL CORP
221 Washington MtVw DA lved-0500

Mobiloil-Gargoyle

Can be obtained from all reliable Dealers, Filling Stations and Garages.

"WHERE TO BUY IT"

VACUUM OIL CO 247 Park av...MIC hrohan-5230

Old Company's Lehigh Anthracite

"The Best Since 1820"
America's Premier Home-Heating Fuel.
A Hard Coal of Surpassing Purity and Uniformity.

"WHERE TO BUY IT"

CRAMER-MEYER-DREYER CO INC
E 150th & Harlem River Bronx...MOT Hunt-2626
MANORET COAL CORP
131st & Harlem River Bronx...MOT Hunt-3639
RIVERSIDE FUEL CO INC
50th to 54th Yard on East River...ATW ater-6670
WARD THOMAS COAL CO
79th & North River...SCH uyler-8570
WEBER-BUNKE-LANGE COAL CO
370 W 54th...RIV erside-0148

Oldsmobile-Viking Motor Cars

Oldsmobile—A Fine Car made Finer.
Viking—A Luxurious V-Type Eight Priced for the American Family.
Authorized Sales and Service listed below.

"WHERE TO BUY IT"

FACTORY BRANCH
OLDS MOTOR WORKS 540 W 58th...COL umbus-9483
Salesroom: 1772 Broadway...CIR cle-0470
Service Sta: 540 W 58th...COL umbus-9483

DEALERS
KRAFFT MOTOR SALES CO INC
1st av cor 54th...ATW ater-7710

Stromberg-Carlson Radios

Makers of Stromberg-Carlson Voice Transmission and Voice Reception Apparatus for more than 35 years. "There is nothing finer than a Stromberg-Carlson."

"WHERE TO BUY IT"

METROPOLITAN MUSIC CO
1011 Nic av AT lantic-6531
RICHFIELD HOWE & SHEET METAL WKS 5425 Nic av...LO cust-3420

Telechron Electric Clocks

Accurate electric time from the light socket. No winding, oiling, regulating. Models for every room in the home. Commercial and office models. Wide price range.

"WHERE TO BUY IT"

Self Thg 21 Purchase...Rye-464
BAUMER PIANO CO 592 Main...NewRoch-4800
Doran's Music Shop Inc 73 Purchase...Rye-525
Greenwich Electrical Co
264 Greenwich av Greenwich-532
Guterman & Cooney 2 Gettys sq...Yonkers-555
HOBLIN HERRY P 106 Kraft av...OR onwell-2107
RYAN SONS H CO THE
11 Forestfield rd...OR onwell-2816
Simpson David W 406 Main...NewRoch-2379
TALMUD LEONARD 565 Main...NewRoch-3692
WEBBER & FRANCIS
234 North av...NewRoch-560
Westchester Lighting Co
Quinn av & 1st MtVw...DA lved-1540

SEAMAN PAPER CO 122 E 42d...ASH land-5982
(See Advertisement Page 615)
Seaman Paper Co 122 E 42d...ASH land-5982
Serrantino D & Co 221 Front...BEE kman-81155
Seymour Co 333 W 16th...WAT kins-9570
Sharp Dage & Scully Co 200 5th av...GRA mercy-1331
Shewmit Paper Co 75 Park pve...MAD day-1376

COMPOSITE PAGE SHOWING TRADE MARK LISTINGS

TELEPHONE TIE-UPS

THE omnipresent telephone furnishes two entirely distinct methods of increasing the effectiveness of a Broadcast Advertising Campaign. In the first place, it may be used as a means of reaching potential listeners, and in the second place it provides the listeners with a ready means of getting in touch with the stores which sell products which have come to their attention through radio.

The first use is illustrated by the way in which the telephone was employed by a well-known shoe manufacturer.* When the shoe store clerks spoke on the telephone in regard to repairs or purchases of shoes, they always asked customers whether they had heard and enjoyed the radio program sponsored by the shoe company.

If the answer was "yes," the clerks expressed their gratification, while if the answer was "no," they recommended the program to the customers' attention. In this way, they tied up their customer-contacts with the goodwill aroused in listeners' minds—either because of their having enjoyed the program, or because of their natural appreciation of the interesting news that this was a good program to hear.

The Knox and Dunlap Companies employed a somewhat similar plan. In their preliminary announcements to dealers, these two famous hatters incorporated a paragraph suggesting that the dealers telephone their entire list of customers, telling them about the new program which was going on the air, giving full details as to the time and the local NBC station broadcasting the program, and suggesting that they make a point of hearing it. In this way, Knox and Dunlap dealers were enabled to associate themselves closely with the goodwill created by the national program, since they placed themselves in the position of local sponsors. Further developments of this idea will immediately suggest themselves to other radio advertisers.

Recently, much interest has been aroused by the second way in which telephone service has proved its value. In this case, one sees the telephone used as a follow-up medium, as distinguished from the use of the telephone as a preliminary tie-in.

Hardly a day goes by in the offices of the National Broadcasting Company without numerous telephone calls and letters from listeners, inquiring where merchandise of all imaginable kinds may be purchased. Items mentioned in radio programs broadcast through a great variety of stations,

* Name on request.

including several which are not associated with the National Broadcasting Company, form the subject of most of these inquiries. This indicates that at present there is a definite gap between the creation of that goodwill which impels the desire to purchase, and the actual facilitation of listener-contact with dealers who sell the product. It is obvious that an advertiser cannot announce the entire list of his dealers in a network program, and a solution has been found and utilized by several NBC advertisers, in the Trade Mark Service, or "Where-To-Buy-It" service, offered by telephone companies.

As shown in the accompanying illustrations, a complete list of dealers may now be given under an advertisers' trademark listing, in the classified section of the telephone book.

Some of the NBC advertisers who have made use of this service are General Electric, Stromberg-Carlson, Chevrolet, Mobiloil, Oldsmobile, Telechron, Jeddo-Highland Coal and Lehigh Coal (Old Company).

The way in which Lehigh utilizes this listing as a channel for radio leads, incorporating it as part and parcel of its broadcast advertising, is shown by the following quotation from the commercial announcements of a typical Lehigh program.

> *"The many dealers in Old Company's Lehigh Anthracite Coal now bid you adieu for another week. They hope you will call on them if you have any question relating to fuel or the heating of your home. You will find them in the telephone listings under the heading 'Old Company's Lehigh Anthracite'."*

The National Battery Company's continuity contains the allusion, "Look for the distinctive NATIONAL sign or refer to your telephone book." The announcer on Stromberg-Carlson programs also refers the listener to the classified section of the telephone book, and other advertisers are expected to try the same form of tie-up in the future.

NBC endeavors to keep on file full information regarding the names and addresses of local dealers in the products advertised by its clients, but it is felt that this classified telephone book tie-in will prove to be a great time-saver for interested listeners, and a good "short cut" for advertisers.

In any case, it is good from a Dealer Relations angle, since an announcement such as "For your nearest dealer, consult the 'Where-To-Buy-It' service of the Classified Section of the Telephone Book under the name of _____" brings the local dealer definitely into the program.

Copyright 1931 by
National Broadcasting Compan

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253.3
N21

PHRASING THE RADIO TIE-IN

Copyright 1931 by
National Broadcasting Company, Inc.

431-20

SECTION TWENTY

REPRESENTATIVE RADIO TIE-INS

PHRASING THE RADIO TIE-IN

GRANTED that your magazine and newspaper advertising should contain a reference to your radio program, just what should the radio tie-in consist of?

In the first place, the tie-in should make the reader want to hear your program—it should display your pride in giving the listener something really worth listening to—and in the second place, it should make it easy for him to "tune in." The main points which must be driven home are, in almost all cases: the day, the time, and the stations on which the program may be heard.

In magazine copy, it is especially important to arrive at the clearest and most concise method of indicating the time of a network program, for the reason that it is heard at different hours in various parts of the country, according to the time zone. In newspaper advertisements, this is less of a problem, because the newspaper itself or the local dealer can insert the correct local time in the copy appearing in any given city covered by the program.

There are two common methods of featuring, in magazine advertisements, a network campaign covering several time zones across the country. Many NBC advertisers indicate only the New York Time, assuming that readers know what relationship the time in their own zone bears to New York Time. Others show the local time in each zone. During the period of Daylight Saving Time, it is particularly desirable to be specific as to the time the program may be heard in each territory.

The Palmolive magazine tie-in is always worded in detail, reading as follows:

". . . broadcast every Wednesday night—from 9:30 to 10:30 P.M. Eastern Time; 8:30 to 9:30 P.M. Central Time; 7:30 to 8:30 P.M. Mountain Time; 6:30 to 7:30 P.M. Pacific Time."

Collier's Magazine goes even further, and lists the call letters of all stations on its network, in groups according to time zones, clearly displaying the local time for each group.

On the other hand, Libby, McNeill and Libby, prefer to say simply—

". . . over WJZ and associated NBC stations at 10:00 A.M. Eastern Time."

A similar brief reference to the time is contained in the tie-in used by

Maxwell House, which reads: "Don't miss the Maxwell House Radio Program every Thursday evening at 9:30 Eastern Standard Time. . . ."

While it is certainly desirable to impress on the mind of the listener the actual time at which your program is broadcast, it is perhaps more important to emphasize the station or network over which it may be heard. If there is any doubt as to the exact time, most listeners will quickly settle the point by reference to the newspaper program page. Fortunately, it is not absolutely necessary for a national advertiser using a coast-to-coast or semi-national network of stations to list all of those stations in his magazine advertisements. Listeners know which of their local stations give them NBC programs, and many newspapers throughout the country specifically indicate NBC features as such, in their radio listings.

If a coast-to-coast network is being used, a phrase such as that employed by Westinghouse (as illustrated in this section) is adequate, reading: "Tune in the Westinghouse program over the NBC nationwide network. . . ." An effective variation of this phraseology is the Maxwell House tie-in, which reads: ". . . broadcast from WJZ in New York City over the National Broadcasting coast-to-coast hook-up." Advertisers who are using a large number of stations consider it decidedly worth while to give themselves credit for the size of their network—a practice illustrated by the Halsey Stuart Program tie-in, reading: ". . . over WEAF and thirty-seven associated stations of the National Broadcasting Company's coast-to-coast and Canadian Network."

While it is clear that considerable freedom is permissible, it will be seen that the basis of all of these references to the radio program is to identify the network clearly and briefly, and having done this, the amount of space available will determine whether the station call letters themselves should be listed. Space may be left in mats and electros to permit the insertion of the call letters of the station nearest the city in which the paper is published, but in any case, it is desirable to specify an NBC program as such, in order that listeners in outlying sections or in localities midway between two network stations may have a choice as to which station to tune in to hear your program.

Do not overlook the desirability of so phrasing the radio tie-in as to attract the readers' curiosity—either by a brief allusion to the type of entertainment or to the highlight of the program. Even good entertainment must be persuasively advertised—and the phrase "tune in" is not always enough.

SCHOOL OF
BUSINESS
LIBRARY

NBC CLIENTS' MERCHANDISING AND PROMOTION TIED IN WITH BROADCAST ADVERTISING

AN ANALYSIS OF MATERIAL IN NBC FILES

[This study covers only such merchandising items as have been supplied to NBC.]

Copyright 1932 by
National Broadcasting Company, Inc.

SECTION TWENTY-ONE

CHART OF NBC CLIENT MERCHANDISING

May 9, 1931

	Preliminary Announcement	Salesmen's Portfolios	Dealer Broadsides	Weekly Bulletins	Car Cards	Outdoor Advertising	Poster Stamps	Novelties	"Thanks" Note to Listeners Who Write	Trade Paper Tie-ins	Window Displays	General Mag. Tie-ins	General Newsp. Tie-ins	Newspaper Tie-ins (Spotlights)	Counter Displays	Direct Mail (Dealer's Use)	Booklets	Envelope Catchlines	Advertisement Letterheads	Questionnaires	House Organs	Sheet Music	Jumbo Telegrams	Envelope Stuffers	Artists' Photographs	Samples
Allied Quality Paint Group	√	√	√	..	..	..	..	..	..	..	√	√	..	..	√	√	√	..	..	..	..	..	√	..	..	..
Amer. Rad. & Stand. Sanitary Corp.	√	..	√	..	..	..	√	√	√	..	√	..	..	√	√	..	√	..	..	..	..	..	..	..	..	..
Amer. Sugar Refining Company	..	..	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..	..	..
American Tobacco Company	..	..	..	..	..	..	..	..	√	√	√	√	√	..	..	..	..	..	..	..	..	..	..	..	..	..
Anthony, Earl C., Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Armour & Company	√	..	√	√	..	..	..	..	√	..	√	√	√	√	..	√	√	√	√	..	..	..	√	√	..	..
Armstrong Cork Company	√	√	√	..	..	..	..	..	√	..	√	√	..	..	..	√	√	..	..	..	..	√	..	√	..	..
Associated Oil Company	..	√	√	..	..	..	..	..	√	√	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..	..
Atwater Kent Mfg. Company	..	..	√	..	..	..	√	..	√	..	√	..	√	..	..	..	..	..	√	..	..	..	..	..	..	..
Bayuk Cigars, Inc.	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Best Foods, Inc.	..	..	..	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	√	..	..	..	..
Blue Valley Creamery Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Borden, The, Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	..	..	..
Breyer Ice Cream Company	..	..	√	..	..	..	..	..	..	√	..	√	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Bristol Meyers Company	..	..	..	..	..	..	..	..	√	..	√	..	..	..	..	..	√	..	..	..	..	..	..	..	√	√
Brown, Sally, Cake Mix Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Brown Shoe Company	√	..	√	..	..	..	..	..	√	√	..	√	√	√	..	..	√	..	..	√	..	..	..	..	..	..
Butterick Publishing Company	..	..	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..	..	..
California Conserving Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Calsodent Co., Inc.	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	..
Campana Corporation	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	√
Campbell Soup Company	..	..	√	..	..	..	..	..	..	√	√	..	√	√	..	√	..	..	..	..	..	√	..	..	..	..
Canadian Pacific Railway Company	..	..	√	..	..	..	..	..	√	..	√	..	√	√	√	√	..	..	..	..	..	√	√	..	√	..
Carnation Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Caswell, George W., Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Chappell Bros., Inc.	..	..	..	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..	√
Charis Corporation	..	..	..	..	..	..	..	..	√	..	..	√	√	..	..	..	√	..	..	..	..	..	..	√	..	..
Chesebrough Mfg. Company	..	..	..	..	..	..	..	√	..	√	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Cities Service Company	√	√	√	√	..	..	..	√	√	√	√	√	√	..	..	..	√	..	..	..	..	√	√	√	..	..
Clicquot Club Company	√	..	..	..	..	..	..	√	√	√	√	√	√	√	√	..	..	..	√	..	..	..	..	..	..	..
Coca-Cola Company	..	√	..	..	..	..	√	..	..	√	√	√	√	..	..	..	√	..	..	..	..	√	..	√	..	..
Cole, Rex, Inc.	..	..	..	..	..	..	..	√	√	..	√	√	√	..	..	..	√	..	..	..	..	..	..	√	..	..
Colgate Palmolive Peet Company	..	..	..	..	..	..	..	√	√	..	√	√	√	√	..	..	√	..	..	..	..	..	..	√	..	√
Consolidated Cigar Corporation	√	√	√	√	..	..	..	√	√	√	√	√	√	..	√	√	..	..	..	..	..	..	√	√	..	..
Conti Products	..	..	..	..	..	..	..	√	√	..	..	√	..	..	..	..	√	..	..	..	..	..	..	√	..	..
Continental Baking Company	√	..	..	..	..	..	..	√	√	..	√	√	√	√	√	..	√	..	..	..	..	..	√	√	..	..
Cook, Thomas, & Son	..	..	..	..	..	..	..	..	√	..	..	√	√	..	..	..	√	..	..	..	..	..	..	..	..	..
Cream of Wheat Company	..	..	..	..	..	..	..	√	√	..	√	√	..	..	√	..	√	..	..	..	..	..	..	..	..	√
Crowell Publishing Company	..	..	√	..	..	..	..	√	√	..	√	√	..	√	..	..	√	..	..	..	..	..	..	..	..	..
Davey Tree Expert Company	..	..	..	..	..	..	..	..	√	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	..	..
Diplomat Products Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Dunn & McCarthy Co., Inc.	..	..	..	..	..	..	..	..	√	..	..	..	√	..	..	..	√	..	..	..	..	..	..	..	..	..
Eastman Kodak Company	..	..	..	..	..	..	..	..	..	√	√	√	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Fels & Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Florsheim Shoe Company	√	..	√	..	..	..	..	√	..	√	√	√	..	..	..	..	..	..	..	..	..	√	..	√	..	..
Follmer Clogg & Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Fuller, W. P., & Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Fuller Brush Company	..	..	..	..	..	..	..	..	..	√	√	√	..	√	..	..	√	..	..	..	..	√	..	√	√	..
Funk & Wagnalls (Lit. Dig.)	..	..	..	..	..	..	..	√	..	√	..	√	..	√	√	..	..	..	..	..	..	..	..	..	..	..
General Baking Company	..	..	..	..	..	..	..	..	..	..	√	..	√	√	√	..	..	..	..	..	..	..	..	..	..	..
General Electric Company	√	√	√	√	..	..	..	..	√	√	√	√	√	√	..	√	√	..	√	√	..	..	..	√	..	..
General Foods Sales Corporation	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Maxwell House	..	√	..	..	..	..	..	√	..	..	..	√	√	..	..	..	..	..	..	√	√	..	..	..	..	..
Swans Down	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Jell-O	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
La France	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	√
Calumet	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Minute Tapioca	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Certo	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
General Mills, Inc.	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Betty Crocker Program	..	..	..	..	..	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Gold Medal Express	..	..	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..	..	..
General Motors Corporation	..	√	√	..	..	..	..	√	..	√	√	√	√	√	..	√	√	..	..	..	..	√	√	..	..	..

CHART OF NBC CLIENT MERCHANDISING

May 9, 1931

	Preliminary Announcement	Salesmen's Portfolios	Dealer Broadsides	Weekly Bulletins	Car Cards	Outdoor Advertising	Poster Stamps	Novelties	"Thanks" Note to Listeners Who Write	Trade Paper Tie-ins	Window Displays	General Mag. Tie-ins	General Newsp. Tie-ins	Newspaper Tie-ins (Spotlights)	Counter Displays	Direct Mail (Dealer's Use)	Booklets	Envelope Catchlines	Advertisement Letterheads	Questionnaires	House Organs	Sheet Music	Jumbo Telegrams	Envelope Stuffers	Artists' Photographs	Samples
General Petroleum Corporation	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Gilmore Oil Company	..	..	..	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..	..
Gold Dust Corporation	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Goodrich, B. F., Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Graham, James, Mfg. Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Great A. & P. Tea Company	..	..	..	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..	..
Great A. & P. Tea Co. (Gypsies)	..	..	..	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..	..
Great Northern Railway	..	..	..	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..	..
Green Bros., Inc	..	..	..	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..	..
Gruen Watch Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Halsey Stuart & Company	√	..	..	..	..	..	..	..	..	√	..	..	√	√	√	√	..	√	..	..	..	..	..	√	..	..
Heinz, H. J., Company	..	..	..	..	..	..	..	..	..	..	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	..
Hopper, Edna Wallace	..	..	..	..	..	..	..	..	..	√	..	..	..	√	..	..	..	..	..	..	..	..	..	..	..	√
Household Finance Corporation	..	..	..	..	..	..	..	..	..	..	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	..
International Tel. & Tel. Company	..	..	..	..	..	..	..	..	..	√	..	√	..	√	..	..	..	..	..	..	..	..	..	..	..	..
Interwoven Stocking Company	..	..	√	..	..	..	..	..	√	√	√	..	√	√	√	..	..	..	..	..	..	..	..	√	..	..
Iodent Chemical Company	..	√	..	..	..	√	..	..	√	√	√	..	√	√	..	√	..	..	..	..	..	..	..	..	..	..
Junket Folks, The	..	..	..	..	..	..	..	..	√	√	..	..	..	..	..	√	..	..	..	..	..	..	..	√	..	..
Katterman & Mitchell	√	..	..	..	..	..	..	..	..	√	√	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..
Kellogg Company	√	√	..	√	..	..	√	√	..	√	..	√	√	√	..	..	√	..	..	..	..	..	..	..	..	√
Kelvinator Sales Corporation	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Kolynos Company	..	..	..	..	..	..	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Kraft Phenix Cheese Corporation	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Lambert Pharmacal Company	..	..	..	..	..	..	..	..	..	..	√	..	√	√	..	..	√	..	..	..	..	..	..	..	..	..
Lamont Corlis Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Nestle's	..	..	..	..	..	..	..	..	..	√	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	..
Pond's	..	..	..	..	..	..	..	..	..	√	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	√
Larus & Brother Company	..	..	..	..	..	..	..	..	..	√	√	..	..	√	√	..	√	..	..	..	..	..	..	..	..	..
Lever Bros. Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Rinso	..	..	..	..	..	..	..	..	√	..	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	..
Lux	..	..	..	..	..	..	..	..	√	..	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	√
Libby, McNeill & Libby	..	..	√	..	..	..	..	..	√	√	..	..	√	√	..	√	..	..	..	√	..	√	..	..	..	..
Libby-Owens-Ford Glass Company	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	..
Lipton, Thos. J., Inc.	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	√	√	..	..	..	..	..	√	..	..	..
Lowe Bros. Company	..	..	..	..	..	..	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Luden's, Incorporated	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Maytag, The, Company	..	..	..	..	..	..	..	..	√	..	√	√	..	..	..	..	..	..	..	..	√	..	..	√	..	..
McKesson & Robbins	..	..	√	..	..	..	..	..	√	√	..	..	..	..	..	..	√	..	..	..	√	..	..	..	..	..
Mercantile Bldg. Loan Ass'n	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Metropolitan Life Insurance Co	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	√	..	..	..	..	..	..	√	√	..
M. J. B. Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Moore, Benjamin, Company	..	..	..	..	..	..	..	..	√	√	√	..	√	..	..	√	..	..	..	√	..	..	..	..	..	..
Morse & Rogers	..	..	..	..	..	..	..	..	√	√	..	..	√	..	..	..	..	..	..	..	√	..	..	..	..	..
Mueller, C. F., Co	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
National Dairy Products Corp	..	..	..	..	..	..	..	..	..	√	..	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..
National Lead Co. of California	..	..	..	..	..	..	..	..	..	..	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	..
National Pickle Packers Ass'n	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
National Sugar Refining Company	√	..	√	√	..	..	..	..	..	√	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	..
Neet, Incorporated	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Niagara Hudson Power Company	..	..	..	..	..	..	..	..	..	..	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	..
N. W. Consolidated Milling Co	..	..	√	..	√	..	√	..	√	..	√	..	√	√	√	..	√	..	..	..	..	..	..	√	..	..
N. W. Yeast Company	..	..	√	..	..	..	..	..	√	..	√	..	√	..	..	..	√	..	..	..	..	√	..	√	..	..
Ocean Steamship Company	..	..	..	..	..	..	..	..	..	..	√	..	..	√	√	..	√	..	..	..	..	..	..	√	..	..
Pacific Coast Borax Company	√	√	..	..	..	..	..	√	..	√	√	..	..	..	..	..	√	..	..	..	..	..	..	√	..	..
Pacific Coast Gas Association	..	√	√	..	..	√	√	..	..	√	√	√	..	√	..	√	√	..	..	..	..	..	..	√	..	..
Packer Manufacturing Company	√	..	√	..	..	..	..	..	..	√	..	..	..	..	..	..	√	..	..	..	..	..	..	√	..	..
Pennzoil Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Pepsodent Company	√	..	..	..	..	..	√	√	√	√	√	√	√	√	√	√	√	..	..	..	..	..	..	√	√	√
Pet Sales Milk Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	√	..
Procter & Gamble Company	..	..	..	..	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..
Crisco	..	..	..	..	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..
Quaker Oats Company	..	..	..	..	..	..	..	..	√	√	..	..	√	..	..	√	..	..	..	..	..	..	..	..	√	..

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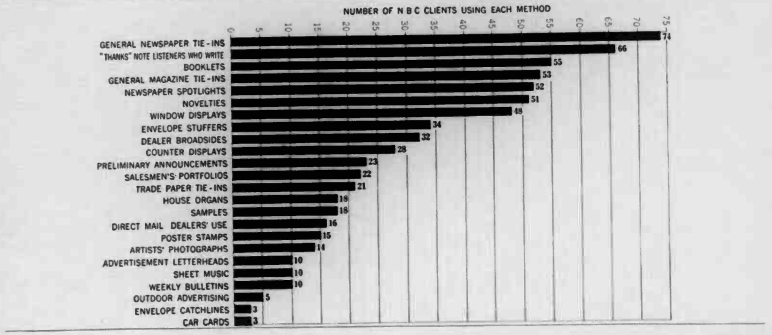
Radio Household Institute	..	..	..	√	..	..	√	√	√	..	..	..	√	√	√	..	√	..	..	..	..	..	..	√	..	..
Radio-Keith-Orpheum Corporation	..	..	√	√	..	..	√	√	√	..	..	..	√	√	..	√	√	√	..	..	√	√	..	..	..	..
RCA-Victor Co., Inc	..	..	√	√	..	..	..	√	..	..	√	..	..	√	..	√	√	..	√	..	..	..	..	√	..	..
RCA-Radiotron Company	√	..	..	..	..	..	..	√	√	..	√	√	√	√	..	..	√	..	..	..	..	..	..	..	..	..
Rainier Brewing Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Reefer's No-Moth, Inc	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Reynolds, R. J., Tobacco Company	..	..	..	..	..	..	..	..	..	√	√	..	√	√	..	..	..	..	..	..	..	..	..	..	..	..
Robertshaw Thermostat Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Roos Bros., Incorporated	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Rumford Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Safeway Stores, Inc	..	..	..	..	..	..	..	..	√	..	..	..	√	√	..	..	√	..	..	..	..	..	..	..	..	..
Salada Tea Company	..	..	..	..	..	..	..	..	√	..	..	..	√	√	..	..	√	..	..	..	..	..	..	..	..	√
Scholl Mfg. Company	..	..	..	..	..	..	..	..	√	..	..	..	√	√	..	..	√	..	..	..	..	..	..	..	..	√
Scull, William S., Company	..	√	..	..	..	..	..	√	..	..	√	..	√	..	..	..	..	..	..	..	..	..	..	..	..	..
Shell Oil Company	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..	√	..	..	..	..	..	..	..	√	..	..
Shur-on Standard Optical Company	..	√	√	..	..	..	√	..	√	..	..	..	..	..	√	√	√	..	..	√	..	..	..	..	..	..
Sperry Flour Company	..	√	..	..	√	..	..	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Standard Brands, Inc	..	√	..	..	..	..	..	..	..	..	..	√	√	..	..	..	..	..	..	..	..	..	..	√	√	..
Standard Oil of California	..	..	..	..	..	..	..	..	..	..	..	√	√	√	..	..	..	..	..	..	..	..	..	√	..	..
Standard Oil of N. Y	..	..	..	..	..	..	√	√	..	..	..	√	√	..	..	..	..	..	√	..	√	..	..	..	..	..
Stromberg Carlson Tel. Mfg. Co	..	√	√	..	..	..	√	√	..	..	√	√	√	√	..	..	√	..	..	..	√	..	..	√	..	..
Sussman Wormser & Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Swift & Company	..	..	..	..	..	..	..	..	√	..	..	√	√	..	..	..	√	..	..	..	..	..	..	..	..	..
Tetley, Joseph, Tea Company	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
U. S. Rubber Company	..	..	..	..	..	..	..	√	..	..	√	..	..	..	√	√	..	..	..	..	..	..	..	..	..	..
Vacuum Oil Company	..	..	√	..	..	..	..	√	..	..	..	..	√	√	√	..	√	..	..	..	√	..	..	..	√	..
Valspar, The, Company	..	..	..	..	..	..	..	..	..	..	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	..
Virginia-Carolina Chem. Corp	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Waitt & Bond, Inc	..	..	..	..	..	..	..	..	√	..	..	..	√	√	..	..	..	..	..	..	..	..	..	..	..	√
Wander, The, Company	√	√	..	..	..	√	..	..	√	..	√	..	√	√	√	..	√	..	..	..	..	..	..	..	..	√
Warren, Northam, Company	√	..	..	..	..	..	..	..	√	..	√	√	√	√	..	..	..	..	..	..	..	..	..	..	..	√
Washington, Geo., Coffee Ref. Co	√	√	√	√	..	..	√	√	√	..	√	√	√	√	..	..	..	..	..	..	..	..	..	√	..	√
Webster-Eisenlohr, Inc	..	√	..	..	..	..	√	√	√	..	..	√	√	√	..	..	..	..	..	..	..	..	..	√	..	..
Westinghouse Elec. Mfg. Company	√	√	√	..	..	..	..	√	√	√	√	√	√	√	..	..	√	..	..	..	√	..	..	√	..	√
Wheatena Corporation	..	..	..	..	..	..	..	√	√	..	..	√	..	..	..	..	√	..	..	..	..	..	..	..	..	..
Wildroot Company	..	..	..	..	..	..	..	√	√	..	..	√	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Williams Oil-O-Matic Heating Corp.	..	..	√	√	..	..	√	√	√	..	..	√	..	√	..	..	..	..	√	..	√	..	..	√	..	..
Woman's Radio Review	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Totals	23	22	32	10	3	5	15	51	66	21	48	53	74	52	28	16	55	3	10	4	18	10	4	34	14	18



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LISTENER MAGAZINES AND PROGRAM GUIDES

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SECTION TWENTY-TWO

SOME TYPICAL LISTENER MAGAZINES, SHOWING TWO SPOTLIGHT TIE-INS

LISTENER MAGAZINES AND PROGRAM GUIDES

NEW advertising media in the field of radio which have a direct influence on the merchandising of programs, are the weekly and monthly listener magazines and program guides.

Broadly speaking, these publications are of two types. The first type endeavors chiefly to make available, to all interested in radio entertainment, complete schedules of programs, with such details as are considered essential—time, stations, artists' names, program summaries and the like. Their typographical arrangement strives for compactness and comprehensiveness, making for easy and convenient reading.

In the other type of listener publication, in addition to program schedules, considerable space is given to crisp, informative items—written in human-interest fashion—about programs, artists and station personalities, with a generous sprinkling of photographs, cartoons and other illustrations. In this latter respect, these publications fill the same place in radio as the movie magazines fill in the motion picture field, or the theatre magazines in the realm of the legitimate stage.

These periodicals have already proved that they have a widespread and profound appeal. Impressively so. Here is something that fits right in with the scheme of things; that capitalizes, so to speak, on the intense interest that broadcasting has already generated in its brief span of years. One advantage of these weeklies or monthlies is that they are bought and read by set owners for the express purpose of learning intimate details about each program for the week, or for the month. Practically every reader is a person who owns or has access to a receiving set, and who listens in regularly. Thus, there is little "waste circulation."

Weekly or monthly radio program magazines or newspapers have

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Weekly or monthly radio program magazines or newspapers have

sprung up in practically all sections of the United States. Most of our large cities have several local periodicals of this type. Included are New York, Boston, Philadelphia, Baltimore, Washington, Cincinnati, Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, St. Paul, Kansas City, New Orleans and Pacific Coast cities—also Toronto. In New York and vicinity at the time of writing (March 1932), some of these listener periodicals are "Radio Guide," "Radio Forecast," "Radio Fan" and "Little Mike." There are also several national magazines in this specialized class, such as "Radio Digest."

Finally, there seems to be a movement afoot for some of the older established general magazines to add radio sections. The first example we have seen is the Redbook Magazine, which recently instituted an excellent monthly feature of several pages devoted to program listings and radio news write-ups.

Every radio advertiser knows that it is necessary to exploit his programs, for the larger the following he builds up, the greater will be his returns. As illustrated herewith, some program sponsors are already placing advertisements in listener magazines and program guides, directing especial attention to their programs in the same way as spotlight advertisements on newspapers' radio pages would do. This is real program exploitation. It means audience building, intensification of interest, greater productiveness for commercial programs.

The National Broadcasting Company has always recommended the use of spotlight notices in newspapers, notices that remind the radio audience that a given program presents such and such features, over such and such a network at such and such a time. We believe these radio program publications may properly be considered in the same class, and should receive consideration by the broadcast advertiser when he formulates his plans for the intensive merchandising of his radio entertainment to the listening public.

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Broadcast advertising
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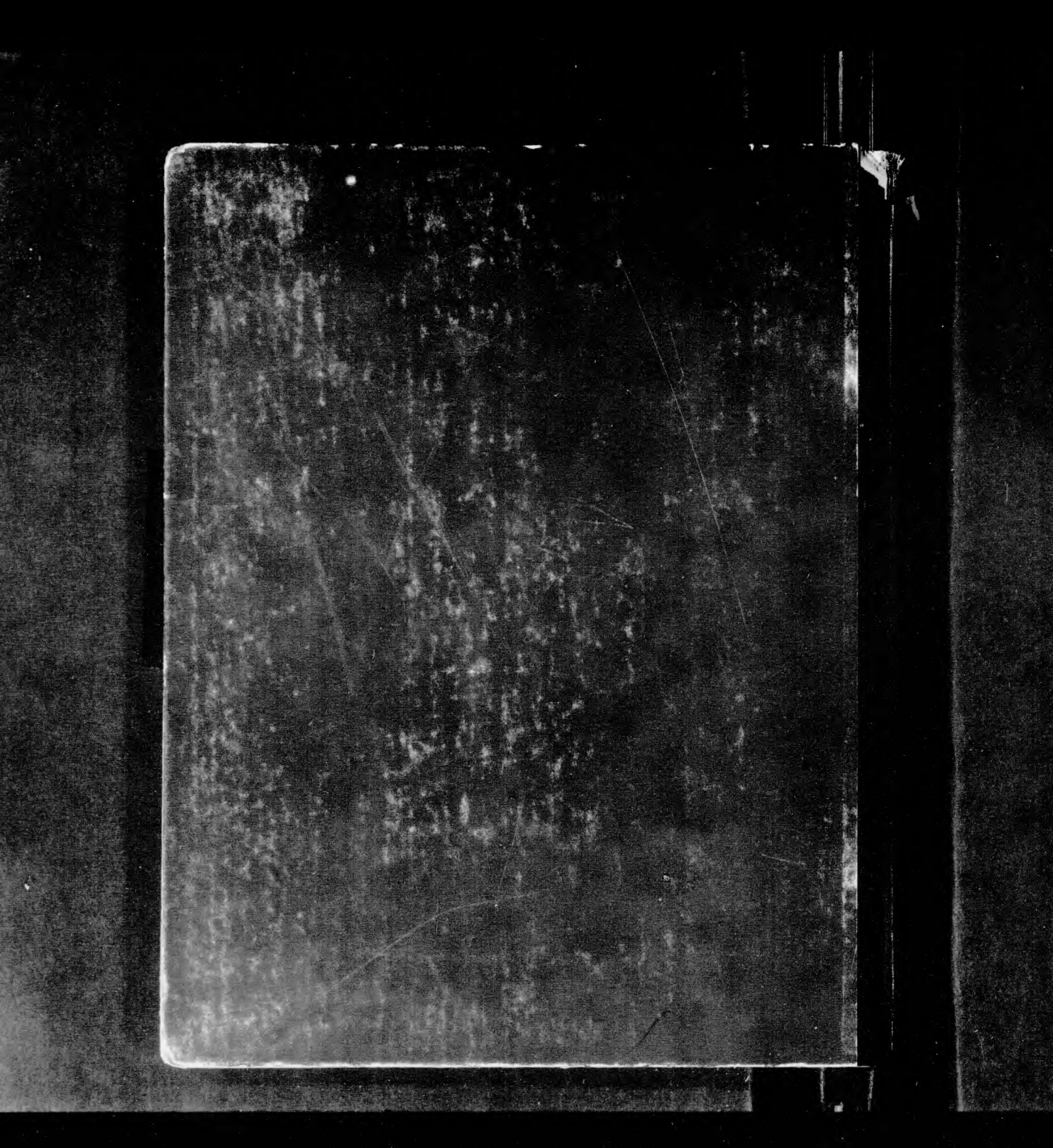

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